

TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

VOL. LVIII., No. 1,508

NEW YORK: SATURDAY, NOVEMBER 16, 1907.

PRICE TEN CENTS

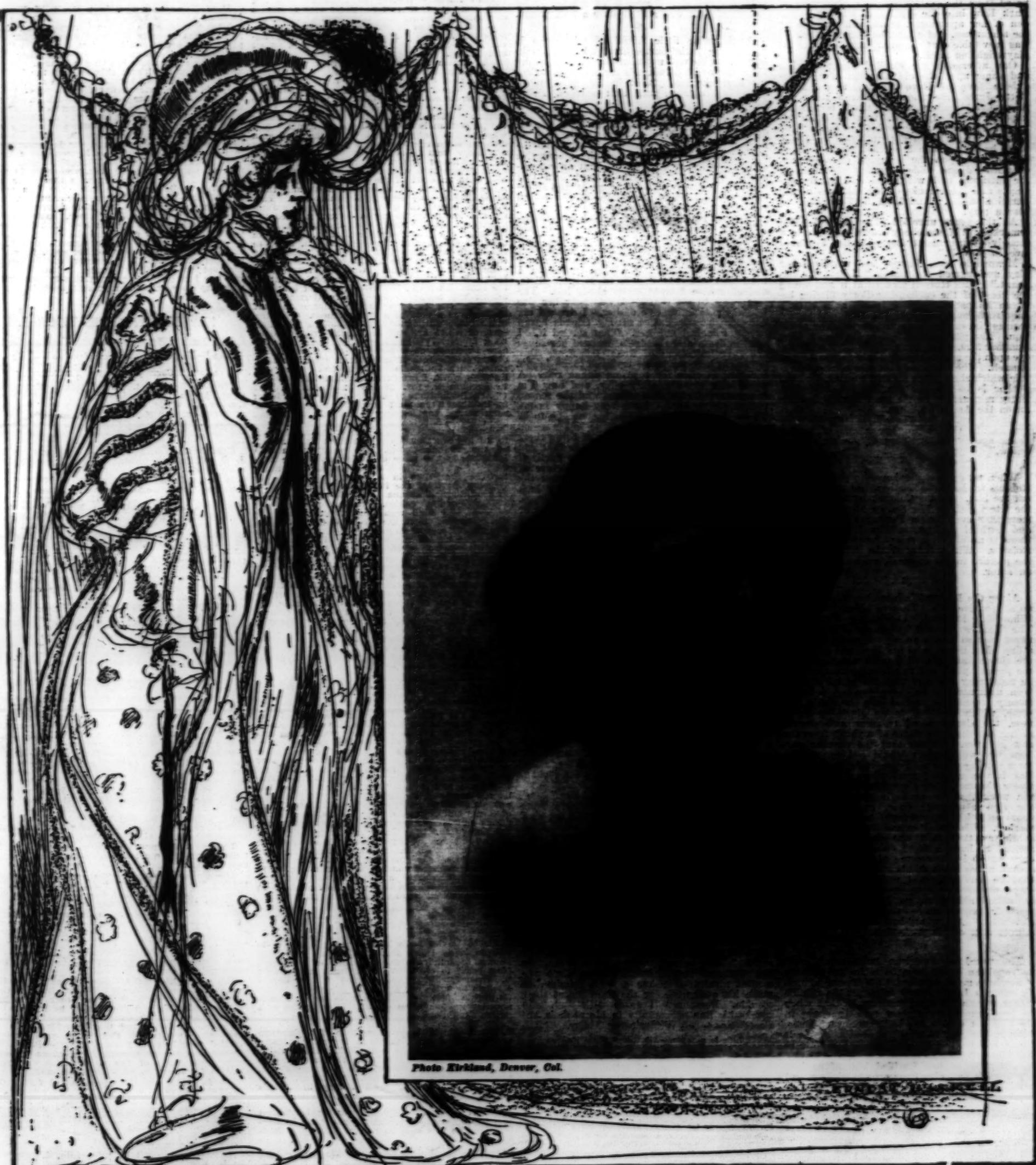


Photo Kirkland, Denver, Col.

MAY GULLY.



A DOZEN years ago a blonde, whose name is a synonym for beauty, playing her role on the stage of the Casino, was watched by the appraising eyes, and observed by the brain trained to register its impressions, of another blonde who stood in the first entrance and who was handsome in her own right.

The first blonde was Lillian Russell. The second was Mrs. Edith Sessions Tupper, a newspaper woman just out of Chicago. Mrs. Tupper wrote a chatty little story of "Lillian Russell Behind the Scenes," which was much copied, and which earned the beauty's gracious acknowledgment: "Thank you, Teddy Tupper; you're a good fellow."

In the mutations of time Mrs. Tupper graduated from the machine-made environment of Park Row into the dignity of writing in the den of her apartment, stories and verses for the magazines, and a book or two or three. It was inevitable that she eventually fell into the playwriting habit.

One afternoon she strolled about Harlem and came upon the old mansion of that exquisite siren of Revolutionary times, Mme. Betty Jumel, the friend of Aaron Burr and Alexander Hamilton, and of whom, because an imperial "N" appeared, was so often reproached upon the plate and furniture of her home, it was whispered that Napoleon Bonaparte had once been bewitched by her. Mrs. Tupper sat upon the decaying doorstep and dreamed—all one golden Sunday afternoon of the intrigues and witcheries and heart conquests and heartbreaks of the mistress of the Jumel mansion. And from that reverie was born a play.

As the years unrolled Miss Russell often remarked: "If somebody would only write a comedy drama about Betty Jumel I should love to play it."

Meanwhile Mrs. Tupper had novelized her play and named the novel "Hearts Triumphant." Miss Russell glanced at it and seeing the ghost of the enchanting Betty flitting between its pages, read the novel at a sitting. Inquiries developed that the book would not require the evincing process of dramatization. The play existed before the book. Last summer Mrs. Tupper wrote the play with one eye upon the manuscript, the other upon Lillian Russell. The result is that the actress has a role which she always wanted to play, and the author is to see her cherished, bewildering, Betty reincarnate in the most beautiful woman on the American stage.

Having read the play Miss Russell telegraphed to the author her words of twelve years ago: "Teddy Tupper, you're a good fellow."

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When we go to a playhouse to see Theodore Roberts we have the secure sense that we will not see him. As the Colonel, in Arizona, and the Ute Chief, in The Squaw Man, and now, more than ever, as Joe Portagis, the grateful and faithful Canuck, in The Right of Way, there is no slightest resemblance to Theodore Roberts. Which is, after the faithfulness of the picture to the original, praise supreme to an actor.

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Along the Rialto Wallace Beery has earned an alternative title. They call him "The Man Who Was Ready." The oldest member of The Yankee Tourist company said he had never seen so cool a youngster under so fierce a fire. Mr. Beery, who has heretofore adorned the chorus, and played bits in vaudeville and the present play, had two minutes' notice that he must play the star part for which he had been understudy. In those one-hundred-and-twenty seconds he hustled into the star's costume, which he filled to an alarming tightness, the shortness of trousers and sleeves giving him the appearance of a youth from the cow country. To say that the ensuing performance was perfect would not qualify us for a shining place with the truth-tellers above. But it was a most meritorious performance under the torturing circumstances. And for the week that he made it possible to keep the sign above the door, and the theatre doors open his improvement was increasingly marked. His facial expressions were not so subtle as they will one day become. He seemed to have a fixed opinion that a wide open mouth is the essence of humor. He had soaked up so much of his star's idiosyncrasies that he was saturated with them. But his stage presence, his apparent composure, his individual ability to get laughs by his own method, proved more than mere potential cleverness. At twenty-two he is one of the minute men of his profession.

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The trend of American taste away from metropolitan living to a home in the country is nowhere more manifest than among actors. So eager is Louis James to forget the rumble of car wheels upon railroad tracks that when he has drawn his biggest rocking chair to the sunniest corner of his breeze swept home, Liberty Hall, at Monmouth Beach, N. J., it requires little less than a personal assault to pry him out of it.

Henry Miller has fortified himself against city sounds and city frets on the highest and rockiest hill within a radius of fifty miles of Stamford, Conn., and Blanche Bates is prouder of the red checked apples that grow on her farm, near Ossining, than of the electric bulbs that flash her name from above the playhouses.

H. B. Stanford and his wife, Laura Burt, are of these near to nature player colonists. When persons drop in for a talk behind scenes Miss Burt's conversation is one part of the attraction, The Walls of Jericho, and nine parts of Stanford Lodge, at Great Kills, Staten Island. Once she talked to visitors of the "love of a hat" she bought that morning. Now it is of the added acreage of the Staten Island place. A literary discussion of the

lines of the play she interrupts to tell of the original grant annexed to the deeds of the country place, a grant which was made in Queen Anne's own hand, to one of her favorites. A grave and reverend critic who had asked her for a photograph of herself in the part was presented instead with a photograph of Miss Burt with wind-tousled hair, standing against the background of a high hedge with a struggling puppy, "Snarley Yow," in her arms, and "Snarley Yow's" anxious St. Bernard mamma, "Beth Gelert," anxiously huddling about her skirts. And better than all the pleasant notices they are reaping on their tour is the letter telling the Stanfords that the arbor behind the Lodge yielded by actual, conservative count, three hundred fifty-two and a half pounds of grapes. Miss Burt insists it was a little over a half pound.

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A charming little friend of mine who is doing some initial barn-storming in the Northeast, but who will not always have hay mows for scenery and farmhands for auditors, writes me that she has placed in the calendar of saints an actress, and that actress, Fritzi Scheff.

Last season I met her, a disconsolate, but determined, young person, adorning a Broadway curb and reflecting upon the impossibility of attaining the anywhere. The impossibility in this instance was the alternative of wearing tights or being without an engagement. She chose no engagement. In this letter from the region of the great and sometimes chilling barns she writes of the events that transpired since that purple day.

"Now I am in the work, a real hope-to-die-if-I-ain't actress. After I told you of my tightless resolution I had a lot of bad luck. I couldn't seem to get anything to do. I went to nearly every manager on Broadway, and I got terribly discouraged. Then one night I went to see Fritzi Scheff, in *Mlle. Modiste*, and of course I went crazy about her. The idea came to me that as I was near her size I might give imitations of her. I dressed my hair like hers and then all my friends began to say I looked like her. That settled it. I got the drum and the dress, learned her songs and gave imitations of Fritzi Scheff.

"Right here my luck—my good luck—began. I signed at once for a prima donna role. A week later came another offer, and now I'm being starred at a fine salary, and the season booked up to June. I am very happy in my work. Everybody is good to me, no one to be cross and ugly as they would be if I were on Broadway, though I have hopes of being there anyway some day. I have an article that you wrote about Fritzi Scheff—the dear darling! —in my dressing room, also a big picture of her playing the drum, which took almost the last cent I had in the world before my luck turned. I tell you she is my patron saintess. When I pack to move on to the next night or week stand her photograph is packed first and safest. If the picture were lost, so would I be."

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Down in Houston, Texas, Mary Marble, whose fun-brimming black eyes and imitations of little girls, plus the family cleverness, will not permit her, having been seen, to be forgotten, had an experience that was unique. One hundred big, velvety red roses, passed across the footlights by grimy, but eager hands, bore a somewhat soiled card with the scribbled inscription, "We done this because we think you're all right, Mary Marble. Won't you sing that Gography song another time? The Fellers in the gallery."

Miss Marble came to the footlights, her plump, white arms scarcely achieving their task of encompassing the brilliant flowers, her eyes brimming with something moister than fun. Occupants of the orchestra seats burst into applause at the pretty picture.

"No, no! This isn't for you," she cried, bowing again, and this time looking above the polite heads, into the densely filled shadows of the gallery:

"It's bully of you, boys, just bully."

Her voice was drowned by cheers from voices that called "Extra" and "Shine, sir" by day.

Then she sang the "Gography song," sang it so often that she had to call in a throat specialist next morning. But the bond between her and the gallery gods of Houston had been cemented for aye.

W. J. Ferguson is a contented comedian. No ghost of Shylock, nor tormenting conception of Hamlet stirs his serene consciousness that he was born to comedy, and that nature left out of him any yearnings for tragic or Ibsen complexioned plays.

"The comedian is a public benefactor," he says. "True humor covers a lot of truth. In the nature of every humorist there is a septimal strain. He has a high mission, to make his audiences for the time forget their trouble. Personally I agree with Gay, who speaks his line perpetually in his nook in the Poets' corner of Westminster Abbey."

Life is a farce. All things show it. I always thought so. Now I know it.

THE MATINEE GIRL.

FRENCH PLAYS AT THE BIJOU.

Plans for the season of French plays and light operas to be given in the Bijou Theatre have been practically completed. The season will open on Nov. 17, and the opening play will be *L'Enfant du Miracle*, a comedy by Paul Gavault and Robert Charvat. In the cast will be M. F. Dhavrol, Jane Duran, Lucile de Mathe and Mr. Harmant. In addition to Sunday evenings the French company will give performances on two afternoons during the week. The repertoire of plays also will include *La Main du Singe*, *Le Maître des Forges*, *La Rafale*, *A la Guillotine* and *La Courroie*. During the engagement it is planned also to give a number of light operas, including *Lili Niniche*, *Mlle. Nitouche*, *La Roussette*, *Le Petit Duc*, *La Perichole*, *La Poupee* and *Veronique*.

RACINE'S IPHIGENIE.

Notes Regarding the History of This Remarkable Work and First English Translation of It.

About 2,230 years ago the tragedy of Iphigenia by Euripides was presented at the Court of Pericles and Aspasia, of Athens. Their reign was of forty years' duration, and in philosophy, poetry and the basic terms of science gave to the literature of all time, and to the other arts, works of height, depth, breadth and splendor which, in the language of our own great poet, William Cullen Bryant, have been, in the matter of reaching their level, "the despair of all subsequent human intelligence." The critics of the intervening ages have been unable to determine whether Aeschylus, Euripides or Sophocles was the most illustrious in the trinity of tragic stars, either as poet or as tragedian. Each has towering merits of originality in poetry, construction, divination of motive, intensity and magnificence. None of them, of course, approached Shakespeare in versatility, but any one of them equaled him at his best in the higher tragic and poetic conceptions. There is taken in all the significances, probably no such one individuality as "the greatest poet that ever lived." As the poet of external nature, for example, Bryant is not surpassed, if equalled, in our tongue; perhaps not in any other. In symmetry,odic force, brilliancy and fluency, Thomas Gray has just claims to be ranked with Pindar so far as English idiom permits, and Gray were very near to lifting our idiom to the Attic level in the lyric atmosphere. "The majestic iambic of English verse," as it has been happily classified by a French critic of late years, was carried by Milton to a degree of excellence not surpassed before nor since his epoch. And the same general truth regarding "the greatest poet" may be critically averred concerning Horace, Horatius, Dante, Racine, Schiller, Hugo and others, ancient and modern, of various tongues, without necessity of illustration by a master roll of names either of authors or of their works. No one was wholly great in every field.

Jean Racine's tragedy of Iphigenie was not only founded on that of Euripides (the Iphigenia of Sophocles having been irrecoverably lost), but was imitated and in part translated therefrom, although it carries also the atmosphere of Racine's own genius, which was at once both robust and refined. What can we imagine more beautiful in drama than a tragedy which is virtually the joint production of the genius of Euripides and of that of Racine? And then the theme! Racine, who lived between the years 1639 and 1699, wrote eleven tragedies; and he opens the preface to the one under remark with these words: "There is nothing more celebrated among the poets than is the sacrifice of Iphigenia." She was the girl ready to die to raise the wind at a moment when the wind to carry the Greek ships and army from Aulis to Troy was a vital necessity. Without the wind, which (as deemed) could be procured solely by her sacrifice, conformably with an edict of the gods, her father, King Agamemnon, and all the Greek hosts and their cause, would have been irretrievably lost. This princess, herself the descendant of the gods Jupiter and Mars, proved her blood and grasped the situation. At the same time her beauty, loveliness of character, pathetic destiny, and, more than all else, her invincible patriotism, unite to constitute her the most attractive personality that ever became the victim of tragic circumstances in any tongue. Goethe's tragedy of Iphigenie in Tauris, on another development of the same character, is one of the most beautiful among the works of the mighty German, and the only one that leaves the impression that Goethe was a man of any tenderness. Voltaire, himself, the author of several superb tragedies, some of which are still occasionally presented at King Louis XIV's immortal foundation, the Théâtre Francais, gave birth in the year 1732 a drama on the fate of Eriphyle, a character associated with Iphigenia. But he had no envy of Racine's work, however he might have desired to emulate it, for, in his philosophical dicta ("Art Dramatique"), he describes it as being in its line "the most regular and pathetic of such works, the nearest to absolute perfection, and wherein is best realized the ideal of the art."

When Louis XIV gave the "Divertissements to all his court on his return from the conquest of the Franche-Comté," he selected Racine's Iphigenie as the pièce de résistance of the fifth day. It was just then finished, and was staged for the first time in a theatre specially constructed for it at the Palais Royal de Versailles, in conditions of unequalled splendor, on Aug. 18, 1674. Friends, critics, enemies, neutrals, all were of one mind regarding its proud and radiant success. Both the place itself and the circumstances seemed to realize all the ideals. At the beginning of the next year Iphigenie had a continuous run of three months at the Théâtre de l'Hôtel de Bourgogne, Paris. That was the first "long run" on record. Thus it may be regarded as established by the consensus of twenty-three centuries of public thought that no tragic theme is in any of the essential aspects so attractive as is that of Iphigenia. As poet, critic and homme d'esprit, Boileau will always be quoted. In his "Epistles, VII," he preserves the souvenir of the effect produced by the tragedy, the title role and the talent of the artist who first personated it. As the verse has never been surpassed as a compliment and may not be adequately translated, it may be given in the original:

Jamais Iphigénie, en Aulide immoie,

Y'a court tant de plaisir à la Grèce ensemble,

Qui, dans l'heureux spectacle, a ses yeux éteints.

In a fair son son verser la Champane.

Until the present time no translation of Racine's Iphigenie has been made into our language. In London and with us some consideration has been given within a recent period to the revival of the "higher drama"; that means, the higher drama seems to be acquiring progressive favor in the public mind. In the interest of such revival Mortimer Thomson, author of "The Divine Comedy of Patriotism," "Tom Thumb," an ode on the career of President Grant, "Dex Ale," a psychological monologue on William the Conqueror, "Odin," "American Classics," and other poems and essays, has lately finished, equally for the library and the theatre, a translation of Racine's Iphigenie. Madge Corcoran is studying the title role, for which, in the opinion of several "old stagers," she possesses not only the professional accomplishments but the personal gifts to make this character a touching, brilliant and memorable triumph in the sense most precious to historians as well as to the public.

REFLECTIONS.

Photo Davies is to have a new play. She is still in "Way Down East," which has made her known to hundreds of thousands of playgoers from coast to coast. Wm. A. Brady and Joseph R. Grismer have commissioned Philip Merrill to write her a play of life to-day in the California foothills. Merrill is a California novelist and magazine writer. Miss Davies is a native daughter of the Golden West.

Ellena Marie brought suit in the Supreme Court against Mark E. Swan for railway fares from San Francisco to New York. The decision was against Miss Marie. She then appealed to the Appellate Division of the Supreme Court, where Colonel Milliken represented Swan, and a decision was handed down Friday in Swan's favor.

Robert von Skinski will hereafter be known to the profession as Robert Vaughn. He is playing the title role in *Quincy Adams Sawyer*, Eastman company.

Clare Belle Spanier, who is playing in *Cousin Kate* on tour, was taken ill with acute indigestion at Pittsfield, Mass., on Nov. 4 and was unable to appear for the evening performance on that date. The tour was abandoned for the week, but she will resume her work as soon as she recovers her health.

A daughter was born to Mr. and Mrs. Richmond Kent on Oct. 19. Mr. Kent is playing Pedro in *The Time, the Place and the Girl*.

ELEANOR MERRON.



Photo Otto Sarony Co., N. Y.

Here is a characteristic portrait of Eleanor Merron, who has returned to New York for the winter in admirable form and appearance. Miss Merron has recently delivered scenarios for two plays, upon order, and is now at work upon them. Although she prefers to have some distinctive person in mind when evolving a drama, she has been successful without this spur to the imagination. She has had several offers to again enter the field as an actress, but for the present prefers to write and stage plays for others. Those who remember her work as an actress, however, will hope that sooner or later she will return to that vocation. She has a distinct comedy style, and a rarely picturesque personal quality, while her methods are natural, and she is sympathetic in emotion. Moreover, Miss Merron has a thorough knowledge of dramatic requirements. She may take special engagements, preferably in new plays, and is well fitted for roles that nowadays are often indifferently realized. She is a member of the Society of Dramatic Authors, and has kept in touch with the more recent developments of the metropolitan stage, having spent several weeks each season in New York in recent years to study new plays and the latest methods in production. Miss Merron recently won great success in a one-act play of her own, in which she played a comedy character which had as contrast an episode of tense, serious emotion. She has had offers to play in this in vaudeville, and may do so after her present work is out of hand.

NEW ZEALAND THEATRICALS.

Grand Opera in Trouble—Madame Carmini Morley Dead—Mother Goose Well Received—Notes.

(Special Correspondence of The Mirror.)

WELLINGTON, Oct. 1.—George Munrope's Grand Opera company is still in troubled waters. During the Christchurch season a lot of bother occurred, and several understudies had to be called on to get the season along, besides several operas having to be staged that were not advertised.

Bert Royle is busily engaged booking tours for J. C. Williamson extending into the next dozen years.

Madame Carmini Morley died in Palmerston North a few days ago. She was an operatic contralto, and from time to time sang with the Montague-Turners as Louise Maya. Her husband, Carmini Morley, will be remembered as a tenor, who was introduced here in the old days by Madame Anna Bishop, who probably heard of him at the Paris Grand Opera, where he sang with distinction early in his career. In Australia he appeared in opera with Madame Fanny Simonsen, but settled down as a teacher in his old age, and ultimately lost his life through a tram accident. Morley was a highly cultivated and well read man.

The Willoughby-Ward Comedy company commenced its farewell tour of New Zealand on Sept. 12 at the Wellington Opera House. Business exceeded the anticipations of the management, which says a lot. They open at Christchurch this evening. The repertoire for the tour is Mr. Hopkinson and The New Clown.

Meynell and Gun's Dramatic company commenced a tour of New Zealand at His Majesty's Theatre, Auckland, last week. The company is headed by Mand Hillyard, an English actress, and the repertoire comprises A Warning to Women, A Beautiful Friend and The Great Awakening. The Fuller Proprietary continues to go on its way in a flourishing manner. Capacity business is being done at the four houses.

The Wellington season of the Mother Goose pantomime bids fair to rival all the other record seasons this laughter-making show has secured throughout the Commonwealth and the towns already visited in this dominion. It is without doubt one of the finest shows that has been staged, and it is safe to predict that all Wellington theatregoers, whether young or old, will avail themselves of the opportunity of seeing the show before the season closes on Oct. 9.

The Pollard Opera company are at present touring the west coast of the South Island. Business is good.

The Fuller Proprietary have got a company touring the North Island "smalls." If it is a success it is possible that they will continue at intervals to send a company on the road.

The new Municipal Opera House at Oamaru will be opened on Oct. 7. It is said to be an up to date theatre in every way.

Allan Hamilton's Home, Sweet Home, company commences a tour of the dominion at Invercargill on Oct. 1.

The proposition that the Pollard Juvenile Opera company should visit South Africa at the

REVIEWS OF NEW PLAYS.

CANADIAN DRAMA, NEW YORK COMEDY, GERMAN PARCE, AND FRENCH MELODRAMA.

Gilbert Parker's Novel a Half Successful Play—How Comedy by Rachel Crothers an Excellent Character Study—Arnold Daly Trifles Again and Madame Hanako Makes a Bit Lively Face at the German Theatre.

To be reviewed next week:

THE CHRISTIAN PILGRIM..... Liberty
Tom Jones..... Actor
THE REJUVENATION OF AUNT MARY..... Garrison

Heddes Square—The Coming of Mrs. Patrick. Play, in four acts, by Rachel Crothers. Produced Nov. 8. (Walter N. Lawrence, manager.)

Dr. Bruce	Marielle Stewart
Mr. Lawrence	James L. Carhart
Billy Lawton	Walter Thomas
Tom Crowell	Forrest Winant
Dudley Birmingham	Charles Douville Coburn
Matthews	George H. Wiseman
Ellinor Lawton	Elizabeth Stewart
Nina Lawton	Millicent Evans
Pauline Shank	Minnette Barrett
Christy Heath	Perla Landers
Maria	Lillian Elpidio
Mrs. Patrick	Laura Nelson Hall

Mrs. Patrick met with a favorable reception on her arrival last week, and her presence will probably do much toward enlivening the theatrical season for some months to come. She is an agreeable personage, this new creation of Miss Crothers, abundantly supplied with cheerfulness and possessing most likable characteristics. The play, however, has not the appeal of *The Three of Us*, nor the strength of that delightful comedy. It is inherently weaker in material and contains more pugnacious structural flaws. Some of the scenes drag badly from an overload of dialogue, and in the third act especially, climaxes are reached by leaps rather than by steady crescendo. In *The Three of Us* there is a definite goal for which the heroine is striving; in the new play there is no apparent ultimate reason for the actions of Mrs. Patrick, and while her disinterested heroism may be greater than the struggle for living of Rhy Maccheyne, that is a matter of character rather than of story. Mrs. Patrick's self-interests are never so much in jeopardy but that a word from her would remove the danger without seriously affecting any other person. May, on the other hand, is compelled to remain silent not only on account of a promise, but for fear of incriminating her brother. The comparison of the two characters is fair, for they resemble each other closely.

The scenes of *The Coming of Mrs. Patrick* are laid in a New York home; a house "neither new nor old," furnished in the stodgy, comfortable fashion of the early '80's. The audience is introduced to a household disorganized through illness. Mrs. Lawton, the wife and mother, has been bedridden for three years. The eldest daughter, Ellinor, is selfish, proud, and, from her constant association with the sick woman, inclined to be melancholic. She resents any interference with her management of the house, yet is disinclined to actively direct affairs. Mr. Lawton has reached the stage of accepting discontents as a matter of course, and does not attempt to change conditions. The younger children, Billy and Nina, have also become selfish, and seek sympathy outside of the house. Into this domestic fog comes Mrs. Patrick, a trained nurse engaged by the family physician, Dr. Bruce. The doctor and Mrs. Patrick were acquainted some years before, at the time of the illness of Mrs. Patrick's husband. Ellinor and the nurse clash at once, each instinctively understanding that the other loves the doctor. But Mrs. Patrick begins to rearrange the household and soon establishes herself in the friendship of Mr. Lawton and the younger members of the family.

The second act takes place several weeks later. The nurse has now become a necessity to the family, though Ellinor has not overcome her prejudice. Nina has two suitors, Dudley Birmingham and Tom Crowell, the latter an awkward, bashful youth. Mrs. Patrick knows Birmingham to be responsible for the downfall of Christy Heath, an artist's model, whom the nurse has befriended. She is unwilling to expose the man, though she hints at something against him. The doctor has been told the story, though he has not learned the name of the man. It develops that Billy is acquainted with Christy, and Mrs. Patrick learns that he has arranged to marry her that evening. Billy has been drinking rather heavily, and Mrs. Patrick, failing to persuade him from the marriage, induces him to drink more heavily and succeeds in making him very drunk. Billy becomes amorous and proposes to marry her, and the doctor and Ellinor arrive in time to hear his declaration and to witness his intoxication. Mrs. Patrick is ordered from the house.

Mrs. Patrick's room is the scene of the third act. She is packing her trunk and receiving the farewells of the servants and Nina. Christy calls upon her to borrow money and tells of her prospective marriage. Mrs. Patrick succeeds in making the girl tell the name of the man she expects to wed, and then, finding that Christy will not be turned from her purpose for the sake of Billy, declares that she hopes to marry Billy herself. The girl, out of gratitude, agrees to make the sacrifice. Then Ellinor and Billy and the doctor arrive. Billy has no recollection of his behavior of the night before, but insists on adhering to anything he said. When he discovers Christy, however, he tells, how Mrs. Patrick has saved him from the marriage, and the nurse then confesses to her deception.

The third act occurs a few months later. Mrs. Lawton has undergone an operation and is now well enough to come downstairs. In this act Birmingham's nature is made clear by Mrs. Patrick, the young people are properly paired and Mrs. Patrick and Ellinor come to an understanding. The doctor proposes to Mrs. Patrick and is accepted, and all ends very happily.

Laura Nelson Hall as Mrs. Patrick plays the role with fine womanliness and with excellent skill. She has beauty, grace, dignity and tenderness, and a voice capable of expressing all the shades of emotion the part demands. Her acting is so natural that it is difficult to consider it an impersonation. Marielle Stewart as Ellinor has all of the personal attributes of the role; aristocratic bearing, beauty, and a slightly imperious manner, coupled with an intelligent perception of the character. Millicent Evans in the role of Nina Lawton gives a capital performance, acting naturally and unaffectedly. Minnette Barrett is also very good as Nina's friend, Pauline Shank, from Chicago. Perla Landers as Christy Heath slightly exaggerates the role, both in manner and dress, but she handles the latter part of the scene with Mrs. Patrick with much surety. Lillian Elpidio gives an excellent character study in the role of Maria, the Irish cook.

Marielle Stewart as Dr. Bruce plays with dignity and reserve, and gives a convincing characterization. His work in the last act is particularly good. James L. Carhart as Mr. Lawton is extremely natural. His acting leaves no place for adverse criticism. Walter Thomas in the role of Billy does the same excellent work that one has come to expect of him. His handling of the drunken scene in the second act is especially fine. Forrest Winant as Tom Crowell acts so satisfactorily that one is sorry his role is so small. Charles Douville Coburn capitally performs the thankless role of Dudley Birmingham. George H. Wiseman is extremely good in the small part of the inscrutable butler.

The stage management and scenery show the same care in detail as is always found in a Lawrence production. A supper scene in the second act is particularly well managed.

Wallack's—*The Right of Way*.

Drama, in five scenes, by Eugene W. Presbury, from the novel by Sir Gilbert Parker. Produced Nov. 6. (Klaw and Erlanger, managers.)
Dr. Weidens..... Van Dusen Phillips
Fritz..... J. H. Bowland
Eustace Wantage, Esq. E. Y. Backus
Miss Wantage..... John Tracy
Miss Wantage..... Edna Miles
Matthews..... Alice Ladd
Captain Thomas Fairing..... Martin Sabine
Jessie..... Philip J. Lofton
Gravel..... Averill Harris
Boris..... Koko Headstone
George Coulson..... Lionel Willis
John Hough..... Frank Baddeley
Theropile..... Marcus Wilder
Miss Wantage..... Freda Gloy
Joe..... T. P. De Vere
Tom..... M. J. Neenan
M. Rosenthal..... Alie Hanney
Rosetta..... May Buckley
Paulette Du Bois..... Mignon Bergerac
Louis Trudel..... Louis La Roy
The Abbé..... Henry J. Hadfield
Charley Steele..... Guy Standing
Joe Portugal..... Theodore Roberts

To a person who had read the book, Mr. Presbury's dramatization of Sir Gilbert Parker's novel may have seemed to have had the right of way at Wallack's Theatre last week, but as a play standing upon its own support its progress was noticeably impeded by explanatory lines which can never reflect the word drama. This is not to be interpreted as a fault of the dramatist, who undoubtedly put into his lines as much action as a book-made play will permit. The book may be written, but the play must be constructed. Just how far the dramatist succeeds in following out this rule may be measured by his degree of success. However, the play was well staged and admirably acted by an excellent company, and notwithstanding its defects, it may be said to have won a fair success.

The story of the play is well known, and only a brief account will here be given. The chief character is one Charley Steele, an eccentric lawyer, who is something of a cynic and an atheist. Charley Steele, for the love of conquest, has wood and won beautiful Kathleen Wantage from Captain Fairing, who loved her. It is not long before the couple realize the fact that they do not love each other. Kathleen spends much of her time with Captain Fairing, and Steele spends most of his time in the company of saloon brawlers. One day in Steele's den, which is the scene of the first act, Kathleen asks her husband why he married her. Steele acknowledges that his marriage was prompted by a desire to prove himself a superior man to Captain Fairing. In return he asks his wife if she loves Captain Fairing. She does not reply, thereby indicating that she does. Steele has sent for Captain Fairing to have an understanding with him. Fairing calls and a quarrel ensues. Steele is given to understand that his life is in danger.

The second act takes place in the Cote Dorian, a saloon run by "the belle Suson." It is to this place that Steele has gone to drink and forget the cares of the day. While under the influence of drink he is seized with a desire to "preach," which is very offensive to the saloon brawlers. He also pays marked attention to Suson, which is likewise resented by the saloon habitués. Finally the saloon toughs become so enraged that Steele is seized, knocked in the head and thrown into the river, from which he is rescued by Joe Portugal and taken to Portugal's hut in the mountains. The blow on his head has removed from his memory all recollection of things past, and for three long years he lives an exemplary life with his companion. Portugal at one time killed a man, and Steele, acting as his lawyer, saved his life. Steele with his past a blank does not recognize Joe as his former client, and all is well until a famous surgeon visits the hut and becomes interested in the case. He performs an operation on Steele and restores his memory. Steele during his stay in the mountains falls in love with Rosalie, a beautiful girl of the village. They were to be married the day of the operation, but with his memory restored he believes it his duty to take up the thread of his past life. The next scene is in the wilderness, and Steele is there bidding goodbye to his friends. The closing scene is his farewell with Rosalie, who he leaves promising that he will return and claim her.

The acting was a thing apart from the play. It is well known that a great part can make a great actor. It is a common occurrence for a great actor to fail in a poor part. But a rare thing to see is a beautiful part made more beautiful by the charming personality of a gifted actress. Those who saw May Buckley in the part of Rosalie saw that feat accomplished. Guy Standing lost himself in the character of Charley Steele, and delivered his lines with an excellent voice that was well handled throughout the performance. Theodore Roberts as Joe Portugal lost none of his reputation as an actor of marked ability. His habitant dialect, however, was too marked, and consequently irritating at times. Martin Saline gave a good impersonation of Captain Thomas Fairing, as did likewise Alice Lannon as Kathleen. Edna Miles' impersonation of Jack Brown was all that could be desired. He delivered his lines with a voice that admirably reflected the fallen preacher. Joseph Tuohy as Billy Wantage played his part well. Henry Wenman made a good Curd, while Henry J. Hadfield was not so convincing. Pauline Gloy played Suson with much credit. Mignon Bergerac was very impressive as Paulette Du Bois. Van Dusen Phillips as Dr. Weidens, J. H. Bowland as Price, E. Y. Backus as Eustace Wantage, Esq., George V. De Vere as M. Marcel, and Alex. Kearney as M. Rosenthal made much of their parts, doing full justice to their lines. The other parts were all well done.

German—*The Education of a Don Juan*

Opera, in three acts, by Ernst Klein. Produced Nov. 7.

Countess Rohn..... Elizabeth Arias
Arthur..... August Weisert
Gustav..... Max Liebl
Baron von der Leggen..... Carl Mauth
Aemile..... Ella Hofer
Marsella..... Albertine Cassaud
Madame Stüber..... Henrike Weidt
Elsa..... Millie Reinmann
Fifi..... Cecile Wagner

The Education of a Don Juan (*Die Erziehung zum Don Juan*), which was produced for the first time at the German Theatre last Thursday night, Nov. 7, kept the audience laughing pretty continuously. This three-act farce is a far cry from the three Schnitzler plays which it succeeded. Art was replaced by amusing tomfoolery of so simple a sort that he who runs cannot fail to read. Herr Klein's play is quite highly seasoned pap, but it never becomes unpleasant to the taste. Rather does it lose flavor because one grows satiated with too much of the same kind of diet.

Gustav, son of the widowed Countess Rohn, has always lived with his mother, and has been brought up by her in absolute ignorance of women and their ways. His elder brother, Arthur, is a bird of another feather, with plumage of the brightest hue. The Countess plans to marry Arthur to Elsa, the daughter of her friend, Madame Stüber, also a widow. Arthur pays his mother a visit at her place in the country and meets Elsa, who is also visiting there with her mother. His brother's innocence amazes him, and he determines to put the youngster through a course of sprouts. He advises Gustav to take a course in love-making and recommends as a teacher their lively aunt, Baroness van der Leggen, whose arrival with her husband shortly follows that of Arthur.

Gustav begins his career as a Don Juan with Fifi, the servant, then turns his attention to Madame Stüber, who meets his advances more than half way. The Baroness is a more difficult proposition. Elsa, who really likes him, and for whom he cares considerably, likewise is a subject for experiment. The only woman he neglects is Marsella, the Baroness' niece, Arthur's sweetheart. The youngster gets into an awful muddle through his promiscuous love-making. He barely escapes being caught by his uncle in the Baroness' room, whence he flees for refuge to the chamber of Madame Stüber, who is also expecting

him. The Baroness, to save herself, induces Marsella to tell the Baron that Gustav had come to her room. Naturally Don Juan falls into the good graces of his brother. Madame Stüber tells Gustav that he must marry her because she has been compromised by him. He ends it all by sloping with Elsa.

The farce was very well acted. It made no great demand on any one. In the principal role, that of Gustav, Max Liebl was thoroughly at home. It was impossible to avoid laughing at his crudeness in the game he set himself to play. Millie Reinmann played the ingenue, Elsa Stüber, with much charm.

On Friday, Nov. 15, Duchess Crevette, a farce in five acts, by Georges Feydeau, adapted by Benoît Jacobson, will be produced.

Berkeley—*Triple Bill*.

Arnold Daly reopened the Berkeley Theatre on Nov. 5 with three new short plays as his second offering. This programme is brighter than the first attempt, and seemed to please the audiences last week.

The first play was *After the Opera*, an adaptation by Gladys Unger from the French of Beltrach and Decoupage. It is a melodrama in three scenes. George Rouve borrows a large sum of money from his friend, M. De Chevillé. After the opera he accompanies De Chevillé's wife, whose lover he is, to her home, believing De Chevillé to have been called away. While there he imagines he hears the husband returning, and leaps from a window, to be met by the police outside. The two men enter the house together and discover Mme. De Chevillé murdered by burglar. To punish his false friend and to save his wife's name, De Chevillé fixes the guilt on Rouve, describing the money he has loaned as part of the booty. Rouve shoots himself rather than face the charge. The story originally appeared in the *Smart Set Magazine*.

Arnold Daly played Rouve and Holbrook Blinn was seen in the role of the husband. Helen Ware had the part of the wife. Others in the cast were Harold M. Cheshire, William Parkes, E. F. Gilpin, W. Grew, D. H. Primrose and Muriel Hope.

Madame Hanako and her Japanese company presented an amusing comedy called *A Japanese Lady*. The theme of this piece is almost identical with that of *The Martyr*, in which Madame Hanako made her first appearance here, except that *A Japanese Lady* is all comedy. The principal character is a servant who masquerades as her mistress and succeeds in confusing her mistress' lover.

Madame Hanako's wonderful skill at expressing thought and emotion by pantomime was again evidenced in this play, and a dance which she interpolated was thoroughly delightful.

The third number on the programme was a French comedy, *The Van Dyck*, by Eugène Perinquey, and adapted by Cosmo Gordon Lennox. It was originally played at the Grand Guignol, in Paris. The principal character is a dilettante in art, John Peters, by name, who has a large collection of articles of art, more or less authentic. Among them is a Van Dyck about which there is very little doubt. Peters is visited by an eccentric individual, Arthur Blair-Woldingham, who praises the collection, excepting the Van Dyck. He suddenly becomes insane and is violently attacking Mr. Peters, when an old man arrives, announcing that he is a doctor from an insane asylum from which Woldingham has escaped. He is joined by several keepers, and Peters is asked to retire, as his presence excites the patient. As soon as Peters is out of the room, the patient, doctor and keepers proceed to strip the apartment of everything portable, leaving behind only the Van Dyck, about which Mr. Woldingham was skeptical.

Mr. Daly performed the role of Mr. Woldingham, and the remainder of the cast was as follows: John Peters, Holbrook Blinn; Dr. Porter, William Parkes; Franks, W. Grew; Lanson, E. F. Gilpin.

On Thursday afternoon a special matinee was given for story writers, poets and other literary folk, of whom a large number was present.

Harlem Opera House—*In the Bishop's Carriage*.

In the Bishop's Carriage was given its first New York stock presentation last week, and the members of the Keith and Proctor company did full justice to Channing Pollock's interesting play. Beatrice Morgan had the leading role of Nance Oiden, and played it with skill and effect. William A. Norton appeared to unusual advantage in the character part of Tom Dorgan and made it stand out vividly. John Craig as William Latimer was more than equal to the demands of the part. Emilie Melville as Mrs. Ramsay, Louise Randolph as Mag Monahan, Louise Brumelle as Nellie Ramsey, Ray Beveridge as Mrs. Latimer, Ethel Wright as Mrs. Wallace, George Howell as Edward Ramsay, William C. Carr as Bishop Van Wagner, and Dudley Hawley as Frederick Obermiller all did their share to make the performance pleasing. Others in the cast were Anne Huntington, Charles M. Sney, Loftus Husband, Everett Read, Robert Lee Hill, J. Francis Dillon, Herman Hirschberg, Ralph Irving, Martin J. Faust and J. K. Adams. The scenery was excellent and the play ran smoothly under the direction of Barry O'Neill. This week's attraction is *The Boys of Company B*.

Fifth Avenue—*The Education of Mr. Pipp*.

The Education of Mr. Pipp was the attraction last week, and was apparently much enjoyed by the regular patrons who attended in large numbers. Edra May Spooner was easy and natural as Ida Pipp, and Edwin Curtis played Mr. Pipp admirably. Olive Grove was well suited with the role of Mrs. Pipp, and Jessie McAllister was a charming Julia. Augustus Phillips as John Willing played cleverly, and Harold Kennedy made an amusing Gerald Fitzgerald. Harriet Swearngin scored as Mrs. Flirkins, and Ben F. Wilson as the Duke, Arthur Evers as the Count, and W. L. West as Congressman Flirkins won their share of approval. This week's play is *The Masqueraders*.

Blaney's Lincoln Square—*Faust*.

Faust in English was offered by the Aborn Opera company last week to large audiences. As has been the case with the other operas presented by this company, the music was well sung and the acting was altogether satisfactory. Estelle Wentworth and Bertha M. Davis alternated as Marguerite, and Frederick M. Davidson and Henri M. Barrois as Faust. H. L. Waterous sang Mephistopheles, Harry Luckstone played Valentine and Fritz von Busing appeared as Seibel. This week The Bohemian Girl is in the bill. A voting contest has been arranged whereby the patrons of the house may select the operas they prefer to hear.

At Other Playhouses.

GARDEN.—May Robson in *The Rejuvenation of Aunt Mary* will open here to-night, Nov. 12. Her supporting company includes David Proctor, Nora O'Brien, Margaret Drew, Nina Saville, Grace Parks Fluke, Jack Storey, Francis Herlin, William Levin, George A. Stevenson, Harry Crowley and George Hall.

THE AVENUE.—This theatre was closed on Nov. 2, the stock company not proving a paying venture.

FOURTEENTH STREET.—Through Death Valley, an unusually good melodrama, pleased the patrons of this house last week. This week, Bertha, the Sewing Machine Girl.

New Snaz.—Fallen by the Wayside, formerly played under the title of *A Chorus Girl's Luck* in New York, did good business here last week. This week, Convict 999.

ASTOR.—Tom Jones replaced A Yankee Tour-

ist last night.

LYRIC.—Miss Pocahontas ended its engagement here Saturday night to make room for Mrs. Patrick Campbell in the following repertoire: Monday evening and Saturday matinee, *The Second Mrs. Tanqueray*; Tuesday and Thursday

evenings, *Magda*; Wednesday matines and evenings, *Hedda Gabler*; Friday and Saturday evenings, *The Notorious Mrs. Ebbsmith*.

AMERICAN.—The Gambler of the West was greeted by large audiences at this house last week. This week, Billy B. Van in *Patay in Politics*.

GRAND OPERA HOUSE.—The Folies of 1907 was the attraction here last week. This week, Dustin Farnum in *The Ranger*.

WEST END.—Cecil Spooner, supported by an excellent company, delighted large audiences here last week in *The Girl Raffles* and *The Dancer*, and the King, in both of which plays she has been appearing for two seasons. This week, Eight Bells.

LIBERTY.—Hen

THE NEW YORK DRAMATIC MIRROR



[ESTABLISHED JAN. 4, 1893]
The Organ of the American Theatrical Profession

Published by
THE DRAMATIC MIRROR COMPANY
121 West Forty-Second Street
(Between Broadway and Sixth Ave.)

HARRISON GREY FISKE,
President,
121 West 42d Street.

LYMAN O. FISKE,
Secretary and Treasurer,
121 West 42d Street.

CHICAGO OFFICE:
(Otto L. Culver, Representative)
40 Grand Opera House Building.

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EDITOR.

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One year, \$4; six months, \$2; three months, \$1.25. Payment in advance. Single copies, 10 cents.

FOREIGN.

General subscriptions \$1.50 per annum. At other foreign countries \$1.50, postage prepaid.

Telephone number, 225 Bryant.

Registered office address, "Dramatique."
The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton St.; Regent St.; Norman's Theatre Agency, 28 Haymarket, S. W.; Murray's Exchange, 2 Northumberland Ave., W. C. In Paris at Bruneau's, 17 Avenue de l'Opera. In Liverpool, at Listerdale, 22 Lime St. The Trade supplied by all News Companies.

Remittances should be made by cheque, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscripts.

Entered at the New York Post Office as Second-Class Mail.

Published every Thursday.

NEW YORK - - - NOVEMBER 16, 1907.

Largest Dramatic Circulation in the World.

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CRITICS TO BLAME?

TARKINGTON BAKER, dramatic editor of the Indianapolis News, supplements the ideas of W. L. Hubbard, dramatic editor of the Chicago Tribune, treated by THE MIRROR recently, as to the lack of offerings of solid worth in the theatre to-day, with special reference to the causes. In the discussion of the state of the theatre that has of late attracted attention, managers and playwrights have been blamed in some quarters and actors and the public have been held responsible in others. Mr. BAKER finds a new set of persons upon whom to lay responsibility in the critics, and attributes much of that in the theatre that inspires pessimism to the present unsettled, undefined and vague standing of criticism itself. He believes that conditions will not change until this vagueness and uncertainty in criticism is removed and criticism shows its legitimate function or that which stands for criticism in the press becomes a mere report of theatrical events. After treating the various theories that involve everybody else associated with the stage—including the public—Mr. BAKER says:

In a final analysis, if the blame can be attached to any one more than to another of the elements that have contributed to the present deplorable condition, the critic must be singled out as the most responsible of all. The simple truth is, he, as much as the manager and more than the playwright and the actor, has truckled to the old slogan, "Give the public what it wants." Perhaps, however, it were better that we blamed criticism rather than the critic. And newspaper criticism more than any other kind. Too often it is intrusted to writers who can do no more than report—not criticize—a performance. Their only means of judging the worth of a production is to measure the applause of the audience, and this, of course, means running like a rabbit, in a circle. The audience is told what it probably knew already, that the play pleased it, but it is not told why, or if it did not please it, again, not why. And the third element of the critic's equation is ignored altogether—that is, whether the pleasure or the displeasure of the audience was justified. What the average newspaper critic has been doing for newspaper readers is a service the readers can perform for themselves, and, for that matter,

do perform. Every spectator witnessing a performance is a dramatic critic—of the sort known as "impressionistic." And, unfortunately, of this same sort, too, are too many of the critics. They get their cue, not from the play, but from the audience. There is the foundation of much of the present evil. From one viewpoint there is not enough importance attached to theatrical criticism by the press, the public or the critic. The newspaper is at fault, first, for intrusting the work to writers not equipped by nature, experience or education to undertake it; the public is at fault for not giving serious consideration to what a competent critic has to say, and the competent critic, in his turn, is to blame for not assuming a more serious view of his work and its purpose. If, as taken from the other viewpoint, it is the critic's business to do no more than report what he sees and hears—as he might report a cock fight or a fox hunt—then, as criticism is now interpreted, too much importance, rather than too little, is allowed it.

Mr. BAKER believes that the playgoer should do his part, but insists that if the status of criticism were more clearly defined, and if critics measured more nearly to the standard, there would be an improvement in the theatre without delay. "The playgoer would soon learn—having his attention called to the facts—to appraise for himself at their true value the worthless productions which now amuse him, and he would no longer find entertainment in them. He would demand something better. The critic's duty, therefore, is to cease following the crowd, as he has been doing, cease catering for the senseless approval that comes, for the moment, with complete agreement with the crowd, and to begin to lead—to lead to an appreciation of good things, pointing out why they are good, and others bad, until they are appreciated, and to make so plain and evident the faults, flimsiness, lack of art, want of substance and worth of the poor plays that they no longer seem worth while."

There is no doubt as to the pertinency of these strictures on average criticism, nor is there any doubt that if criticism generally should exercise its legitimate function it would better all things to which it relates.

THE GROUNDS OF PROTEST.

The grounds upon which distinguished English authors and others petition the Prime Minister for an abolition of the British censorship of plays are pertinent and interesting. The protest is thus formulated:

The undersigned dramatic authors protest against the present censorship of plays, an office instituted for political and not for the so-called moral ends to which it is perverted; an office autocratic in procedure, opposed to the spirit of the Constitution, contrary to common justice and to common sense.

They protest against the power lodged in the hands of a single official—who judges without a public hearing, and against whose dictum there is no appeal—to cast a slur on the good name and destroy the means of livelihood of any member of an honorable calling.

They assert that the censorship has not been exercised in the interests of morality; and that the public, through their proper representatives, are the best judges of their own morals.

They ask to be freed from the menace hanging over every dramatist, of having the work and the proceeds of his work destroyed at a pen's stroke by the arbitrary action of a single official neither responsible to Parliament nor amenable to law.

They ask that their art be placed on the same footing as every other art. They ask that they themselves be placed in a position enjoyed under the law by every other citizen. To these ends they claim that the licensing of plays should be abolished. The public is already sufficiently assured against managerial misconduct by the present yearly licensing of theatres, which remains untouched by the measure of justice here demanded.

This certainly is a terse and cogent statement of the matter, and backed as it is by the names and influence of a large body of men representative of the theatre and kindred arts, it should carry its purpose against an office that was created in another age on premises unrelated to the modern idea of artistic freedom.

A YOUNG HUNGARIAN 'CELLIST.

Arnold Foldesy, a young Hungarian 'cellist, gave an introductory recital at Mendelssohn Hall on the evening of Nov. 5. His programme included a sonata by Marcello, Goettschman's A minor concerto, an aria by Lotti and Popper's Spindl, concluding with an arrangement by Mr. Foldesy of the Moses fantasia on the A string by Paganini. His performance of these numbers showed a wide range and great powers of technique, as well as a varied yet always beautiful tone. He was assisted by Cecilia Winter, who rendered a group of songs by MacDowell.

SHEEHAN OPERA COMPANY DISBANDED.

The Joseph Sheehan Opera company was disbanded at St. Louis on Nov. 2. Unsatisfactory business was the cause, the receipts having fallen below the expenses for many weeks, and it was impossible to meet the payroll promptly. An attachment brought by the Great Western Printing Company, served during the matinee on Nov. 2, brought an end to the company's career. Mr. Sheehan and Edward M. Beck, his manager, state that they lost more than \$5,000 in cash on the venture and \$3,000 more in bills payable.

AMERICAN ACADEMY MATINEE.

On Thursday afternoon, Nov. 14, the American Academy of Dramatic Arts will produce four plays for the first time in this country at the Empire Theatre. The programme will consist of three one-act plays, When Love Is Young, by Lewellyn G. Humphreys; The Tempest in the Shade, by Gorislano Enrico Nani; and Antoinette's Holidays, by Edward Noel; and the two-act play, The Return of Deborah, by Emilie H. Callaway.

SAPPHO.

(Editorial, Rochester Post-Express, Nov. 5.)

According to Plato, Sappho was the "Tenth muse," and he calls her one of the most eminent writers of the olden times. If Plato had been William Winter and dramatic critic of the New York Tribune, he would have known better. Thanks to Mr. Winter's keen insight into character and more intimate knowledge of the subject, we are able to learn that Sappho, the woman whom a hundred poets have sung, was "an infamous degenerate." It is true that Aristotle, who lived more than two thousand years nearer to Sappho than we do, ranked her on an equality with Homer; and Aristotle is a judge, even in matters of the drama, before whom the fault-finding scribe perforce must bow. But then we live in an age in which all things are becoming known and doubtless Mr. Winter in damning this great woman as a courtesan and worse has sources of knowledge denied to most folks. The great German scholar, Friedrich Gottlieb Welcker, investigated the stories of gallantry imputed to Sappho with all the intense painstaking of Teutonic scholarship, and as the result of his researches declared that the stories were calumnies. But then, Mr. Winter is not subject to the limitations which beset the investigators of the Fatherland. He goes to the comedians who wrote about a century after Sappho's death and, from their unbiased pages, culls his facts concerning her whom the golden tongued Alceus, her contemporary, called "Violet-weaving, pure, sweet smiling Sappho." These same comedians were so lost to a sense of decency, that the greatest of them, Aristophanes, introduced Socrates discussing to his disciples of the immortality of the soul. While his mock self was plaiting in the audience, the real Socrates sat in the audience. Sappho, for these gentry, was fair game; she was the type of the emancipated woman, who had broken the restraints of the cynaeum and flaunted her amours at large. A careful critic would ask what the great ones of antiquity said of Sappho, not delve into the muck heap of comedy; but "careful" is not a word which can be used in respect of Mr. Winter. He saw before him a new drama, a drama in poetry, by a young man, Percy Mackaye, with Sappho for heroine and because it did not seem to him to be as good as Shakespeare, he must needs damn it—not directly—that would challenge a controversy, but by trailing across the path the false scent of impropriety. For Mr. Winter is one of the defenders of the purity of the drama and can detect a noxious fume in innocence itself.

When Sappho's brother, Charaxus, fell in love with the courtesan, Rhodope, Sappho satirized him unmercifully. Does this suggest the infamous degenerate?" If there be any literary court of equity in the next world, William Winter will be made to read all his own writings to exonerate that one phrase. Catullus translated Sappho into fluent Latin: Horace imitated her; in our own day John Addington Symonds said that "of all the illustrious artists of antiquity, Sappho is the one whose every word has a peculiar and unmistakable grace, the seal of absolute perfection and ineffable grace." Can grace and perfection be the product of a polluted soul? Perish the thought. People may murmur the name of Oscar Wilde, but his work stinks in the nostrils, while the verse of Sappho has the purity of the heavens and the sea. The ancients called her "The Poetess," as they called Homer "The Poet." Would they have thus honored a shameless wanton, such as this pre-judiced New Yorker would have us believe Sappho was? If Alceus could have had her for a wife he would gladly have married her. But there was too much dissarmony between their ages. Longinus, of whom it has been said that he wrote of the sublime in a style worthy of the subject—cited her ode to Anactoria as an example of the sublime that has never been surpassed. In sublimity an outcome of degeneracy? The Greeks credit her with the discovery of the lydian mode; they also say that she invented the plectrum. Sure it is that she taught the women of Lesbos to sing at the festivals of the gods. Would the Greeks, so punctiliously correct in all matters pertaining to the service of the immortal, have permitted this important duty to devolve on "an infamous degenerate?" Perhaps Mr. Winter, with his fund of information concerning Sappho, hitherto unreached by the great scholars, will enlighten us on the subject. Meanwhile lovers of immortal poetry will read her verse addressed to Eumenia and love it as the product of a pure soul:

O Hesperus, thou bringest all things home;
All that the garish day hath scattered wide:
The sheep, the goat, back to the welcome fold,
Thou bring'st the child back to his mother's side.
Degeneracy never yet concealed verse pure as this, nor yet lines as peacefully mirroring the charms of nature as the following quatrain, which must have been in Milton's mind when he wrote that beautiful description of the rising of the moon:

The stars around the lovely moon
Fade back and vanish very soon;
When round and full her silvery face
Shines into sight and lights all space.

A last example will serve to show how normally beautiful a thing love was to this Grecian poetess, whom Mr. Winter so wantonly maligns:

O! my sweet mother 'tis in vain;
I cannot weave as once I wove;
So wildered in my heart and brain
With thinking of the youth I love.

KELCEY-SHANNON TOUR.

Herbert Kelcey and Elsie Shannon, after playing a special matinee engagement at New Britain, Conn., will make a flying trip through the principal cities of the South to New Orleans, then to Denver, Salt Lake City, San Francisco and Pacific Coast points in The Walls of Jericho, which has never been in Western territory, and will be introduced by these artists on this tour. Their present success, Bridge, will also be offered as a special attraction.

NEW COMIC OPERA.

L. Frank Baum, composer of The Wizard of Oz, has just finished a new comic opera entitled *Ozma of Oz*, to be produced by the American Extravaganza company. Several of The Wizard of Oz characters appear in the new piece, and a number of additional creatures as grotesque as the Scarecrow and the Tin Woodman.

AN AERIAL INCENTIVE.

Frederic Thompson, the owner of Luna Park, will next Summer offer a prize of \$25,000 to the aerial navigator who successfully makes the trip from Fort George, at the Aerodrome Park, to Luna Park, Coney Island, and return.

PERSONAL



Photo White, N. Y.

BERRY.—The above is a picture of Wallace Beery, who was temporarily elevated to the position of star of *A Yankee Tourist* during the absence of Raymond Hitchcock.

MASON.—John Mason will appear in his new play, *The Witching Hour*, at the Hackett Theatre on November 18.

FARRAR.—Geraldine Farrar has denied the reported interviews from Berlin, which quoted her as saying that there was no art in America.

O'NEILL.—James O'Neill has added Julius Caesar to his repertoire, appearing in the role of Mark Antony. Norman Hackett is the Cassius, and Charles D. Herman, Brutus.

IRVING.—Henry B. Irving is publishing a volume of dramatic and historical essays, entitled "Occasional Papers," including two essays, a paper on "The Art and Status of the Actor," and some studies in criminal motive.

POLLOCK.—Channing Pollock's play, *The Little Grey Lady*, will be produced next month at the Royal Theatre, Copenhagen. The adaptation is by Sten Drewson.

CAMPBELL.—Mrs. Patrick Campbell arrived on the Louisiana last Saturday morning, to begin her American tour with a week's engagement at the Lyric Theatre, beginning last night. She will return to New York for a longer engagement in the Spring.

NORDICA.—Madame Nordica has invited Herr Ernest von Possart, director of the Bavarian Court Theatre, Munich, to become her artistic adviser during the construction of the American Bayreuth Theatre.

HACKETT.—James K. Hackett made his first appearance in John Gay's *Honor* at Milwaukee, Wis., on Nov. 4.

DIAZSON.—Louise Dresser introduced a new song entitled "The Minstrel Girl" in *The Girl Behind the Counter* last week.

JEFFERSON.—Mrs. Joseph Jefferson, widow of the distinguished actor, is seriously ill at a private hospital in New York City. She recently underwent an operation, from which she is slowly recovering.

HEIN.—Anna Held fainted in her dressing room at the Chestnut Street Theatre, Philadelphia, last Thursday night. Physicians said she was suffering from a nervous breakdown, which will keep her from the stage for a short time.

JANIS.—Elsie Janis has written to all the actors she has imitated, asking them to visit her at the Knickerbocker Theatre to see themselves caricatured in *The Hoyden*.

PRICE.—E. D. Price has taken charge of the publicity department for Brady and Grissmer, in association with Frederick Doughey.

HARE-WYNDDHAM.—Sir Charles Wyndham and John Hare have been "commanded" by King Edward to give performances at Windsor Castle during the visit of the Kaiser next month.

JOHNSON.—Owen Johnson, author of several novels and many short stories, is the author of the new play, *The Comet*, in which Madame Nazimova is to appear next month.

SANTLEY.—Charles Santley, the English baritone singer, had conferred on him the honor of knighthood on the occasion of King Edward's birthday, Nov. 8.

MARLOWE.—Julia Marlowe arrived in New York on the *Lusitania* last Friday. She brings a new Cornish play which she expects to produce before the end of the season. Her tour in repertory will begin next month.

ALLEN.—Viola Allen has been invited to play the leading role in the London premier of Henri Bernstein's play, *Le Bercail* (*The Fold*). Miss Allen will produce in this country late next month. The London production will take place on Dec. 2.

QUESTIONS ANSWERED.

No regular by mail. No attention paid to anonymous, impudent or trivial questions. No private addresses forwarded. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.

THE USHER.



On the evening of Nov. 5, McVicker's theatre, Chicago, celebrated its golden anniversary. The house opened fifty years ago, and it has the wonderful record of but two "dark" periods in regular seasons during that period. The first time it was closed was after the great fire of 1871, and the second was following the Iroquois disaster, when all Chicago theatres were closed by order of the mayor.

The original McVicker's Theatre has been replaced by a new building on the same site. Its opening, fifty years ago, was signalized by a production of *The Honeymoon*, with "Handsome Harry" Perry as leading man. On the occasion of the celebration of the fiftieth anniversary Charles J. Hunt occupied a seat as a guest of the management. He was the only person present that had attended the original opening. Mr. Hunt, who is in his seventy-seventh year, was an actor in the old Levi North Theatre on Monroe Street at the time.

"McVicker's," says the *Inter-Ocean*, "has been the scene of some real tragedies. It was from its stage that John McCullough made his farewell address to the public on Oct. 6, 1884, after which he tottered—a mental wreck—into the arms of Joseph Haworth, his leading man. Edwin Booth was shot at there in 1872, by Mark Gray, a crank, who was afterward proved insane. During World's Fair year, when Denman Thompson's Old Homestead was having the run, George A. Bean, Sr., the veteran actor and close friend of Thompson's, died during the performance. He was found dead in his dressing-room, where he had been awaiting his cue."

James H. McVicker, the former owner of the house, died March 7, 1896, and Jacob Litt, whose estate still holds the lease, assumed control. During the Civil War Mr. McVicker, who was intensely patriotic, kept a cut of the flag and the motto, "The Union Forever," at the head of his programme, and "The Star Spangled Banner" and other war airs were played at each performance. He gave the east storeroom connected with the theatre over to the women as a workroom in which they could prepare lint, bandages, and other useful things for the soldiers.

A writer in the Providence Tribune is dealing interestingly with reminiscences of the early theatres in that city.

Most or all of the early theatres of Providence were burned after shorter or larger service in the field of amusement. One of the theatres was on the site of the present Masonic Temple, and was refashioned from one of the early Baptist churches of the city. The bell, left in the tower after devotion of the building to theatre purposes, was long used as a fire alarm, and is now in the tower of one of the local fire-engine houses.

This old theatre, converted from a church, was "brilliantly illuminated with Starr's celebrated lamps and chemical oil." The tallow dip, of course, was the primitive means of light, and this was superseded by odorous whale oil. Afterward a fluid called "camphore" was employed, giving way finally to more modern means of illumination.

The first theatre in Providence was sold in 1832 to Grace Church, and the later transfer of a church for theatre purposes noted, evened up matters. In 1848 the Providence Museum was erected, and in its name and alleged purpose it emphasized the hypocrisy of the times, as originally did the Boston Museum and Barnum's Museum, in New York. So-called "respectable" persons in those days would not go to a theatre as such.

The Boston Museum management, as well as Barnum, met this situation by exhibiting curious things in ante-rooms, reserving the auditorium proper, first, for concerts and the like, and finally, for plays.

The Providence Museum, starting with the same idea, failed utterly to live up to it, probably because it was found to be unnecessary. In the front was a large hall and gallery, intended to accommodate the curiosities of the "museum," while the auditorium and stage occupied the rear portion of the building. The "curiosities" were never installed, though the theatre opened and flourished; and later a billiard hall was made of the part intended for the museum.

A popular and young musical comedy star in London has written her autobiography, apparently in response to public request, and a New York newspaper the other day printed a cablegram from London chronicling the event and extracting from the work a day's diary as "typical of the day of a successful musical comedy artist."

The day's activities, as set down by the young woman herself, included three visits to

a theatrical dressmaker; two visits to her own dressmaker; measurements for theatrical shoes; measurements for private footwear; six hours at the theatrical photographer's; four hours at rehearsals; time devoted to business in connection with her appearance in a Christmas pantomime; two visits to theatrical milliners; a visit to a song-writer to try over new songs; an hour's practice of two new dances; signing 300 picture postal cards; and replies to thirty-four letters.

This should dispose of the notion that even a musical comedy artist has an easy life; and no doubt it would in some measure tend to discourage many young women who pine for the stage if this particular artist would faithfully set down a typical day's experience and labors of the period preceding recognition and success.

Emma R. Steiner, the correspondent for THE MIRROR at Nome, Alaska, is coming out to the States this Autumn, to exhibit moving pictures of Seward Peninsula, showing native scenes, including the walrus hunt, which ought to be a novelty.

Miss Steiner has secured a substitute to act at Nome for THE MIRROR, and this journal will continue to record the occasional theatrical doings in that centre of a remote activity. The letters to be sent out over the ice by dog teams.

The regular theatrical season is now over for the year at Nome; but there will be entertainments and performances organized now and then by members of the profession who are domiciled in that rich land for mining purposes, a number of them working their own claims and locations. Of course they are in Alaska for riches, if they can achieve riches; and their turning to professional labors now and then is more for the amusement of themselves and their fellows in industry than for any material advantage they may gain.

MAY TULLY.

May Tully, whose picture appears on the front page of this week's MIRROR, is a young actress who has come to the front with great rapidity. For several months past she has been appearing with the greatest possible success in the leading vaudeville houses in a one-act play, called *Stop, Look and Listen!* written by Matthew White, Jr., in which she impersonates an ambitious young actress who is stranded in a village far from New York. She meets a stage-struck village lassie who is on her way to the metropolis to join the profession. The girl agrees to give a sample of her talents for the actress by attempting to play a part. She is hopelessly amateurish, and the actress shows her how the part should be played, and the result is that she decides to remain on the farm. In the sketch, in addition to doing a few short imitations, Miss Tully has an opportunity to show her skill as an emotional actress, and her powerful work in this little scene has won for her many encomiums. *Stop, Look and Listen!* has made such a good impression, owing to Miss Tully's work, that Mr. White is now at work elaborating it into a three-act comedy-drama, with a view to placing Miss Tully in the dramatic field as a full-fledged star. She is under the personal direction of Harry Leonhardt, who saw in the beginning of her career that she had unusual talent, and who is also responsible for the effective staging of Mr. White's play.

THE MANSFIELD PLAYERS.

The Mansfield Players, a new organization, under the direction of Harold Brooks Franklin, made their debut on the afternoon and evening of Nov. 3 in the auditorium of the Young Men's Hebrew Association in Facing the Music, a farce in three acts, which was enthusiastically received by the audience. The play was given by a company of good players. John J. Franklin, who played the leading role, seemed to be particularly suited for that part. Others in the cast were: James Lennon, Morris Levine, Harry Gould, Herman H. Swisa, Dinal Horwitz, Ruth Rosenberg and Marie Rosenweig. This play is the first of a series that is to be given by this organization, which consists of both amateur and professional players. The next play, *Sweet Lavender*, will be given early in December.

AT THE CHILDREN'S THEATRE.

An invitation performance of *The Prince and the Pauper* will be given at the Children's Theatre of the Educational Alliance on the evening of Nov. 19. Among the distinguished persons who are expected to form part of the audience are Mark Twain, President Eliot of Harvard, President G. Stanley Hall of Clark University, Prof. Brander Matthews of Columbia, Mr. and Mrs. Everett P. Wheeler, Mr. and Mrs. Jacob H. Schiff, Mrs. Schuyler Van Rensselaer, Mrs. Lorillard Spencer, Bishop Potter and Mrs. Potter, Senator Depew and Mrs. Depew, Mr. and Mrs. S. R. Guggenheim, Mrs. W. B. Rice, P. F. Collier and Arthur Von Breisen.

BLANEY'S SCHOOL OF ACTING.

Charles E. Blaney has arranged to establish a school of acting at the Lincoln Square Theatre to train players for his melodramas. The school will be opened next Monday night. M. S. Schlesinger, the manager of this theatre, will examine the applicants. It is announced that there will be four instructors at the school, and visits will be made to it from time to time by members of the dramatic profession. The pupils will attend afternoon performances at the Lincoln Square every week. Cecil Spooner, Lottie Williams, Harry Clay Blaney and W. H. Turner will deliver lectures there.

MARGARET ANGLIN'S REPERTOIRE.

Margaret Anglin's repertoire, when she goes to Australia in the Spring, will contain a new play by Fred F. Schroeder, which has been written for her and of which Miss Anglin is very hopeful. Other plays will be a dramatization of Margaret Deland's novel, "The Awakening of Helene Ritchie." The *Thief*, *Zira*, new versions of two famous Hugo plays, *Camilie*, *Shakespearian comedies and tragedies*, a few of the old comedies and a new comedy by an English author. Miss Anglin's partnership with the Shuberts and Henry Miller will end in February, 1908, and she will leave for Australia in March.

JOE WELCH ASKS INJUNCTION.

Joe Welch, whose real name is Wolinsky, has asked Supreme Court Justice O'Gorman to restrain Lew Freedman, his nephew, from appearing in the play of *The Shoemaker* under the name of Joe Welch. In his petition Joe Welch claims to have a legal right to that appellation, and that its use by another in connection with the play tends to deceive the public. Counsel for Gus Hill, Lew Welch's manager, claimed that Joe Welch had broken his contract, and that the present incumbent of the role had been engaged to fill the vacancy. Decision was reserved.

AUSTRALIAN THEATRICALS.

Out-of-Doors Attractions Open—Many Good Plays in Sydney—Prospects for the Warm Season.

(Special Correspondence of The Mirror.)

Sydney, N. S. W., Oct. 1.—Things theatrical along without any very material change for better or worse, though with the advent of warm weather open air amusement will be bound to affect the regular theatres. William Anderson has already announced the reopening of Wonderland City, the Australian Coney Island, at Bondi, a seaside suburb of Sydney. A syndicate has been recently forced to reopen the Coogee Aquarium and grounds on lines similar to Anderson's Wonderland City.

The principal attraction of late has been Andrew Mack, who has been playing to splendid business at Her Majesty's Theatre. Tom Moore, *The Way to Kenmare*, and *The Ragged Earl* have all proved popular bills, and on Saturday the star will appear as Gerald Fitzgerald in *Jack Shannon*, to be followed after a six nights' run by Elsie Asthore.

At the Theatre Royal, Harcourt Beatty and Madge McIntosh, the bright particular stars of Meynell and Gunn's combination, have done well in the military drama, *Her Love Against the World*, by Walter Howard. Their coming was preceded by a short revival of *The Fatal Wedding*.

At the Palace, Florence Baines has proved very successful in *Miss Lancashire*, Ltd., and her sixtieth Sydney performance will conclude the present season. The *Yellow Peril*, an Anglo-Chinese drama, which has recently toured New Zealand with success, will follow the Baines season at this theatre.

At the Criterion Theatre Edwin Geach has, by arrangement with J. C. Williamson, been producing *Human Hearts*, in which a new arrival to Australia, Ernest Leicester, has made a very favorable impression on our playgoers.

William Anderson's company, headed by Eugene Duggan, will on Saturday next appear at the Criterion in the Australian drama, *The Southern Cross*, in which are depicted many stirring scenes of old Australian days.

Harry Rickards' Tivoli and James Brennan's National Amphitheatre continue to do the largest business in vaudeville and variety entertainments, though a host of smaller shows are making a fair bid for popularity. At the Tivoli Hayman and Franklin, the clever Hebrew impersonators, are a draw, and others in a good all-round bill are Price and Revost, Ernesto, Nellie Kilburn, and Little Kay.

Signor Hanon, for so many years conductor of the Sydney Philharmonic and amateur orchestral societies, is returning to his native Italy, and has had a tremendous send-off. In addition to many valuable presents a check for \$2000 was presented to him by the Sydney citizens. Herr Gustav Slapoffski, who has been associated with George Musgrave's operatic ventures and English Caria Ross company, has accepted the conductorship of the Orchestral Society, and Mr. Joseph Bradley has been chosen out of fifty applicants in England to succeed Signor Hanon as conductor of the Philharmonic Society. Mr. Bradley comes to us with very high credentials, having for the past twenty seasons conducted the Glasgow Choral Union, and prior to that was for six years connected with the Hall Concerts in Manchester, England, under the late Sir Charles Hale.

Tittel Brune returns to your side by to-day's mail steamer. Few Americans have made such an antipodal success as has this lady. Thomas Kingston, who has been associated with her as Juvenile lead, will appear in Brewster's Millions.

The plans are out for a new theatre in Melbourne.

Carrie Moore, the clever little Australienne, who has proved her worth in London and the English provinces, is returning to Australia under engagement to her old manager, J. C. Williamson.

Clara Butt and Kennerly Rumford have had a highly successful concert season in Melbourne, and are now in Sydney, where their season commences on Saturday next.

The Basses of the Barn Band is again in Sydney and giving a series of concerts at the Sydney cricket ground. The success achieved by this band in Australasia and New Zealand should be noted by Souza's Band, which would be ensured of a great reception on this side.

Bland Holt's company is appearing at the Royal, Melbourne, in *The Great Rescue*. Charles Holloway's company is at the Bijou Theatre with *Why Women Sin*. The *Dairy Maids* is the attraction at Her Majesty's Theatre. At Rickard's Melbourne Opera House a good bill includes the Four Geralds, very clever club jugglers, and Raffles, the amateur crackman, draws well at the Princess Theatre. H. NEWTON DALY.

SOUTH AFRICA.

Mrs. James Brown Potter—Good Company at the Empire Palace of Varieties.

(Special Correspondence of The Mirror.)

JOHANNESBURG, Oct. 6.—Mrs. James Brown Potter and company, who are appearing in Johannesburg for a very short season, appeared last night in *La Belle Marelle*. The plot centers around some definite attacks on the life of Napoleon by a number of Royalists, with one Marquis de Tellmont at their head. The Marquis de Tellmont disposes himself as an innkeeper, installs himself at an inn, and also places his young wife there as hostess; all in order to more easily kill her.

His wife, known as the Belle Marelle, is unaware of his plans, but there she falls in love with one of Napoleon's side-de-camps, Captain Roger Criseno.

The barrel of gunpowder explodes, but it fails to kill Napoleon, but blows the inn to pieces. It is also supposed to have killed De Tellmont, and different fractions of his body are produced as a proof of his death. Through a side door, however, he appears, and explains to his wife that he is not dead, but tells her to pretend to believe the report and to keep his secret. This ends the first act.

In the second act the Marquis de Tellmont is seen to enter as a confidential servant of the Minister of Police. Attempt after attempt is made upon Napoleon's life, and in his endeavors to end this he stumbles up against evidence of De Tellmont being alive. To make himself quite certain of this he forces De Tellmont's wife to marry Criseno, hoping to find out the whereabouts of her first husband. But in this he fails. Criseno has been forced by his wife to promise, if she told him the secret, he would not reveal it, and then Criseno is imprisoned, his wife being kept under watch. De Tellmont finally attempts to put Napoleon out of the way by having a duplicate snuff box made the same as Napoleon's own, in which he puts poison, but his attempts are thwarted by Jeanne, alias La Belle Marelle, alias Madame Lecassade, alias Marquise De Tellmont, alias Madame Criseno. At this stage the Marquis is killed in a duel by Colonel Rapp. Captain Criseno is made a general, and the play winds up very satisfactorily.

A. G. Foulton's *Napoleon* was exceedingly good. Chat M. Daly as De Tellmont, and Charles A. Doran as Captain Roger Criseno both gave a very good account of themselves. Mrs. Brown Potter, the world-famed tragedienne, was everything that could be expected. The house was very appreciative of her splendid acting.

At the Empire Palace of Varieties there is a very good company. Trovillo, the great American ventriloquist, who appeared with his automaton, played right up to the reputation that preceded him. Hal Ford is an immaculately attired comedian, with a smart style and a strong, agreeable voice. The Soubrettes do a truly remarkable whirlwind dancing act. The turn is not very long but good. The Brothers Martine, both of them acrobats, are very amusing. Gracie Graham, as Marie Empress, has made a big hit over her song, "Just a Little Bit." Leah Russell, Paul Spadoni, Osborne and Brooks, and Teresa da Silva and their fine clowns add to a good bill.

GRETCHEN HARTMAN.



Photo by Ford.

This is a picture of Gretchen Hartman as Cosette, a role in which she won much critical praise last season while appearing with Wilton Lackaye in *The Law and the Man*. Gretchen has already played several parts, always to the intense satisfaction of her auditors. She has been an actress only three years, having begun when she was seven years old. Her first part was as Eva in a stock company playing Uncle Tom's Cabin. After that she appeared in other stock plays whenever there was a part calling for a little girl or a little boy. Her last engagement was in *The Quicksands*, which recently closed. J. M. Alison, manager for the Shuberts, made little Gretchen an offer to play one of the leading parts in *The Top o' th' World*, but the engagement could not be accepted on account of objections from the Gerry Society. It is probable that these objections may be overcome, and in that case Mr. Alison has renewed the offer.

FRIARS GIVE DINNER TO DAVID BELASCO.

At the Hotel Astor last Friday night, the Friars, an organization of theatrical press agents, gave a dinner to David Belasco in honor of his twenty-fifth year as dramatist and manager in New York. There were 300 of the Friars and their guests present, among whom were the following: David Belasco, T. Hitchcock, the Japanese wrestling champion; James S. McAlpin, Thomas Dixon, Jr., Charles M. Bragg, J. C. Williamson, Renaldo Wolf, David Wardlaw, Victor Herbert, Percy Winter, Louis M. Field, Acton Davies, James J. Ford, Ted R. Marin, Harry Landor, Jerome K. Jerome, Channing Pollock and Herbert Standing. Senator Albert J. Beveridge was unable to attend and sent a telegram of regret. Mr. Belasco made a speech, in which he said in part:

"I don't in the least mind your stealing my business. It is not often that I get the center of the stage, and in twenty-five years in New York as a manager this is the first time I have captured the spotlight. Frankly, I am embarrassed not so much by the fine construction of this little comedy as by the reception I have received from your hands and hearts."

"I should like to say how much I value this tender expression coming from you boys, how much it means to me; but more words seem useless than useful. It is worth something to a man to discover that his years of earnest work for a profession we all love and an art we all cherish may be made the cause of such a gathering as this. It is one of the proudest moments of my life. There have been other audiences which have generously bestowed approval, there have been other nights which have given me untold happiness, but what audience in my own experience ever held so many friends—real, genuine friends—or ever measured up, man for man, to such a standard? It is a proud night—a night I shall never forget—which makes me so honored by the Friars.

"I wonder if you realize the great good which results in its broadest sense by press work that is bright, wholesome and not uninteresting—the sort of press work the very men who sit before me now have invented and which has gained the respect not only of the theatrical but of the newspaper world. Your point of view, standing as the connecting link between the stage and the press, between the manager and the public, is invaluable. Your opinions and your advice are not to be passed by, and the manager who is wise enough to heed them is apt to make fewer mistakes. For every true showman in his heart of hearts must have first of all the press agent instinct. He cannot hope to succeed without it. Otherwise he can never understand his public and he can never make that powerful appeal so necessary to his success."

Speeches were made by other guests, and a feature of the dinner was a chime of cow bells, thunder and lightning and a well-trained spotlight directed at Mr. Belasco.

GERMAN DRAMA AT COLUMBIA.

The Germanistic Society of America has arranged a series of lectures on "German Dramatists of the Nineteenth Century," to be delivered in Havemeyer Hall, Columbia University, on Thursday afternoons at 4:30 o'clock, beginning on Nov. 7 and continuing on successive Thursdays until March 9. The subjects of the lectures, with the names of the university professors who will deliver them, are as follows: "Kleist," Prof. Karl Detlef Jensen, Bryn Mawr; "Grillparzer," Prof. Calvin Thomas, Columbia; "Graebbe," Prof. Robert Herndon Fife, Jr., Wesleyan; "Hebbel," Prof. Camillo von Klenze Brown; "Ludwig," Prof. Max Friedrich Blau, Princeton; "Freya," Prof. Marion Dexter Learned, Pennsylvania; "Ansongruber," Prof. John Firman Coker, Adelphi; "Sudermann," Prof. Carl Knott, Tarrytown, N. Y.; "Faust," Prof. William Addison Hervey, Columbia; "Hauptmann," Prof. Rudolph Tombé, Jr., Columbia. The lectures will be given in German.

RAYMOND HITCHCOCK RETURNS

TELEGRAPHIC NEWS

CHICAGO

Mantell's Engagement—Grand Opera—Forty-five Minutes from Broadway—Gossip.

(Special to The Mirror.)

CHICAGO, Nov. 11.—The engagement of Robert Mantell in the legitimate at the Grand Opera House, which began last week, is proceeding prosperously. The largest audiences have been attracted by King Lear and The Merchant of Venice; the smallest by Julius Caesar. The performance of this play lacked the *Cassius* of last season, but was carried to success by the noble and dominant Brutus of Mr. Mantell and the most excellent Mark Antony of Francis McGinn. Guy Lindsley's Caesar was of true legitimate caliber and Franklin Bonden was good as both Decius and the cobbler. Marie Booth Russell's beautiful and sympathetic Portia was enthusiastically appreciated by the audience. Alida Cortesiou's Calpurnia was a fine Shakespearean Roman character nicely and strongly played. Mr. Mantell and this worthy company and enterprise have been cordially welcomed by the press. The success of the engagement against the obstacles of the vaudeville excitement and the money stringency shows that Chicago is still normal. King Lear will be repeated Thursday night of this week, Richelieu Friday night, Macbeth Saturday night. The first performances of Mr. Mantell's revival of King John next week are awaited with great interest. The play will be given Sunday, Monday, Tuesday, Wednesday, Thursday and Friday nights and Saturday afternoon.

Bertha Kalich will follow Mr. Mantell at the Grand Opera House, opening on Nov. 25 in *Marta of the Lowlands*, a drama of the Catalonian peasantry by the Spanish dramatist, Guimeras.

Evidently grand opera is desired by a great many Chicago people, especially at popular prices, such as those of the engagement of the Italian Grand Opera company at the International, which began last week. The principals heard so far are Madame Due-Mercie, Mile. G. Strauss, Signor Samoiloff, Alessandrini, E. Bosoni, A. Oberi, Paolini, Mile. E. Almeri, Virginia Colombatti, Zara, Anna De Braniola, Miss Zarad, Louis Samoiloff, Signor Pessetti, E. Torre, A. Frasconi, M. Bosni and E. Asso. The audiences have been large and generously enthusiastic. The critics have given much attention to the engagement and generally praised it, noting, however, that there was an evident lack of rehearsal for the operas of the opening week. Il Trovatore showed this Wednesday night, but most of the chief scenes and all the fine old climaxes were so well sung as to get outbursts of applause. The honors of Il Trovatore went to Virginia Colombari, who sang Azucena brilliantly and acted it with marked dramatic talent. The audience was quick to recognize the artist and the emotional foreign-born portion indulged in shouts when Miss Colombari came to the footlights. The singing of the tenor, Samoiloff, was most enjoyable, and Signor Zara's voice in the part of Di Luna pleased. Anna De Braniola revealed a sweet soprano as Leonora, but hardly of grand opera strength. Signor Oberi sang and acted Ferrando excellently, getting a great deal of applause at the close of the opening scene, which is Ferrando's own. The orchestra was sufficient, with J. Angelina Formari as conductor. The prospects of the engagement are bright, indicating success for an indefinite number of weeks. The bills for this week are: Monday and Saturday, Aida; Tuesday, Rigoletto; Wednesday evening and Saturday matinee, Lucia di Lammermoor; Thursday, Il Trovatore; Friday, Carmen.

The Ironmaster proved a good vehicle at the College last week to introduce the new company, and the result was auspicious for all concerned, including the management, the company and the new director, Colin Campbell. A more capable or better balanced stock has seldom been seen in Chicago. The new leading woman, Beryl Hope, played Claire with grace, distinction, a convincing sympathetic manner and evidence of unusual technical skill. The large audience Thursday afternoon seemed to admire her performance entirely. James Durkin's popularity at the College is established, and he did not test it any further, which he endowed with unusual dignity and other qualities which the women fain would have exhibited by a favorite leading actor. Edward McGinn's Baron Prefontaine was one of the best of the lighter roles, and Morris McHugh gave one of his best characterizations as Moninel. May Randolph was good as the Marquise, and Jean Adair was fair, pleasing and most natural as Sophie. Anna Branaugh showed engaging qualities as Juvenile Susanne. The rest of the company, including Guy Coombs as Gaston, Worley Birch as Octave, Smith Davies as Rachael, Louis Dunbar as Atheneus, Allen Kelly as De Ponte, and Earl Schneider as Servan contributed to the generally good impression.

Donald Robertson and company gave their first evening performance at the Garrick last night, playing Moliere's *The Miser*.

The Novelli engagement at the Garrick will begin to-night. The bill is Papa Lebonnaire. Tomorrow night, Shylock; Wednesday matinee, A Night Off; Wednesday night, The Outlaw; Thursday, Othello; Friday, Louis XI; Saturday matinee, Taming of the Shrew; Saturday night, Il Barbero Beneficio. The advance sale was very large, indicating the famous Italian star's one week in Chicago would be a succession of big houses.

Blanche Bates will be at the Garrick four weeks in Madam Butterby and The Girl of the Golden West. Frances Starr will play at the same theatre six weeks in The Rose of the Rancho.

Forty-Five Minutes from Broadway, which is at McVicker's for four weeks, started with good notices. Emma Carus successfully succeeds Fay Templeton and Scott Welsh does Kid Burns as well that he would probably satisfy most critics if they had not seen the accomplishment of his predecessor. Both Miss Carus and Mr. Welsh are thoroughly popular in the part at McVicker's, and the rest of the good company completes the reproduction in a generally excellent manner.

James H. Manning, of the original company, remains, and others in the cast are Frances Gordon, Carolyn Lee, Cläre Granville, John J. Clark, Edwin Walter, Arthur Gibson, Howard Stevens, James A. Davott, Charles Johnson and Archie Mackenzie, Jr.

Trixie Friganza, having left The Orchid and recovered from her automobile accident, has accepted a vaudeville engagement from K. and E. and starts at the Auditorium this week. She will continue to sing "No Wedding Bells" and will introduce a new comic song. Miss Friganza resumed active life with a salary which she says is so big that she never thought anybody would have the "nerve" to offer it to her. The engagement is for twelve weeks.

Anita, the Singing Girl, was an unusually good bill at the Columbus last week. The company made an exceptional appearance and impression and the scenic equipment showed unusual excellence. Eva Westcott delighted the audience as the singing girl, mingling comedy and sentiment nicely, especially in the male attire. Fred Montague, who was Anne Sutherland's leading man when she played her last stock engagement at the Columbus, was detected in the cast as the hero, playing it with marked sympathy, strength and completeness. The musical numbers are all good. The company includes John Downs, William Francis Burke, W. F. Canfield, Moline Campion, Frank Melrose, Agnes Cameron, Pearl Carter, Seward, Harris Spanierman, and John Hendley.

Lottie, the Poor Saleslady; or, Death Before Dishonor, kept the Alhambra full at nearly all performances last week. The melodrama is as good as its name, which correctly indicates its kind. Lydia Powell is featured in the emotional lead. She is a tall, slender young woman of good appearance. Under more natural conditions she evidently could evince more ability to cause tears to flow, but a tired woman simulating constant agony fourteen performances a week must become something of an animation. Miss Powell faces the task bravely and solves the problem

with portrayals of even merit and unusual strength. Most of the rest of the company exhibited a collection of unique melodrama mannerisms, pectivities and indecencies. The play is staged with that further advance toward elaborateness which distinguishes the big melodramas of this season.

Camille D'Arcy, for several seasons one of the most popular members of the stock at the People's Theatre, has retired from the company. Louette Babcock also has left the company, after being the juvenile for several seasons.

Harry Astor was pleasantly surprised by The Time, the Place and the Girl company at Ogden. After fulfilling its booking it had three days for nearby one-nights. Transportation difficulties were such that it was decided to remain the three days in Ogden. Result: Three big houses without a baggage transfer and all records broken.

The new tragic little play, A Night in Avignon, by Cale Young Rice, was played by Donald Robertson and company at the Garrick last Monday afternoon before a houseful of outdoor art leaguers with marked success. Mr. Robertson did the young poet finely. James Nelson gave a good performance of his brother the monk. Anna Titus did Madonna Laura, Alice John and Yvonne de Kerstet did "the ladies of light life in Avignon," and J. Raymond Barre and George Planot did the poet's friend and servant.

An Irish star will make his first appearance in this country as a star at McVicker's Jan. 9. He might have a more telling name, but be that as it may, it is Denis O'Sullivan anyhow. His play will be Peggy Macrhe. Mr. Sullivan has been playing in England for years. He will appear under the direction of Joseph Brooks.

Manager Sol Litt has been lucky enough to get two of Dennis Thompson's few and precious weeks this season. After a long absence he will be back in town at McVicker's in February—of course in The Old Homestead. Mr. Thompson was a very close friend of J. H. McVicker. It is believed that this will be Mr. Thompson's last appearance in the West, as he is seventy-four years old. He plays only a dozen weeks or so each season now on account of the hardships of traveling.

W. H. Daileymple, of the well-known Daileymple traveling stock, has accepted the position of manager of the Schwartz Theatre at Waukegan for the Central States Theatre Company. Mr. Daileymple will continue his company on the road.

The fiftieth anniversary of McVicker's Theatre was observed last week, and Manager Sol Litt was greatly surprised to meet a considerable number of people who came to attend the theatre once more and tell him they were there on its opening night, fifty years ago. Others wrote afterward and said they would have been there if they had known of the occasion. One man was present who was born on the opening day fifty years ago. All the famous actors of the last half century played at McVicker's, and other parts of the chronicles of this historic house make most interesting reading.

In a Fool's Bauble, a drama by J. McCarthy, of St. Xavier's College, New York, will be the production by St. Ignatius College students this winter. Frederick Kar will direct the production.

Laura Alberta, for several seasons leading woman of the American stock theatre, has returned to Chicago from New York to consider stock opportunities in this city and the West.

Tempest and Sunshine, W. F. Mann's new play of this season, tested the capacity of the Pacific's at every performance last week. Manager Frank Basis had the orchestra under the stage most of the week.

The engagement of the Ziegfeld "review," The Folies of 1907, at the Illinois, will begin next Sunday night.

Frank Baum's *Gems of Oz* will be seen on the stage next season as an extravaganza.

Nat Goodwin follows W. H. Crane at Powers.

The bills this week: Grand Opera House, Robert Mantell; Garrick; Novelli; Powers', W. H. Crane; Studiobaker, The Man from Home; Colonial, The Talk of New York; Whitney, A Knight for a Day; La Salle, The Girl Question; McVicker's, Forty-Five Minutes from Broadway; Great Northern, Williams and Walker; Bush Temple, The Middleman; Music Hall, French theatre; College, Sweet Clover; People's, Dr. Jekyll and Mr. Hyde; Marlowe, A Bachelor's Romance; Columbus, Painting the Town; Alhambra, Parted on Her Bridal Tour; Pekin, The Man from Bam; Academy, The Singing Girl of Killarney; Bijou, The End of the Trail; Criterion, Anita the Singing Girl; International, Italian Grand Opera.

WASHINGTON

A New Comic Opera—*Ben Hur's* Fourth Week
—Nat Goodwin—A Correction—Notes.

(Special to The Mirror.)

WASHINGTON, Nov. 11.—The week's attraction at the Belasco Theatre, which commenced to a large and appreciative audience to-night, is the new three-act comic opera, *The Girl of Holland*, the work of Stanislaus Strange and Reginald De Koven, which has all the earmarks of a permanent success. The location of the story and scenes being laid in the Netherlands during the occupation of that country by the Spanish in the latter part of the seventeenth century, present the best of opportunities for brilliant costuming and stage display which the Shuberts have taken full advantage of. The performance is an admirable one in the hands of Vera Micheline, Mary Nash, Carrie E. Perkins, Lena Stephens, Eliza Tate, Iris Rotting, Louise Montague, Harry McDonough, Edward M. Favor, Henry Vogel, Packie Ripple, George Callahan, Karl Stall and a large beauty chorus of singing and dancing girls. The orchestra is conducted to-night by the composer, Reginald De Koven. Next week, *The Secret Orchard*.

Ben Hur shows no diminishing in its magnetic drawing power. This is the third engagement and fourth week, and the National Theatre to-night is crowded to the doors again to witness this elaborately and dramatically attractive stage version of Gen. Lew Wallace's famous story. Thurston Hall gives a sterling performance of the title role. Next week, Blanche Walsh in *The Straight Road*.

Nat C. Goodwin's opening at the Columbia Theatre attracts a large audience, the comedian meeting with a pronounced welcome in the part of Jim Radburn the sheriff in *In Missouri*, a role in which he is at his best. During the engagement *An American Citizen*, *A Gilded Fool* and *The Genius* will be given. Mr. Goodwin's excellent support, which includes Edna Goodrich, comprising Barrington Reynolds, Henry Bergman, Nell O'Brien, H. G. Lendale, M. B. Snyder, A. Hyatt Allen, W. D. Turner, Francis Conlan, Alice Butler, Osa Waldrop, Zeffie Tibury, Rose Snyder, Erene Kelly, Helen King, Adelaide Steadman, Harriett Miller and Pauline Lord. Next week, The Rock company in *Coming Through the Rye*.

At the Majestic Theatre the Kathryn Purnell-W. D. Fitzgerald popular stock company is appearing to a continued season of excellent business. Nell Gwynne is the attractive offering for this week, in which the star is seen to the best advantage in the title role. The favorite company is admirably cast, and the performance is most enjoyable. Next week, *The Sign of the Four*.

Al. H. Woods' comic presentation of Owen Davis' melodramatic thriller, *The Great Express Robbery*, with its big sensational plunging horses effect into a lake of water, is a powerful drawing attraction at the new Academy of Music. The house is packed. Next week, Buster Brown.

In Tom Jones, the new English comic opera presented at the Columbia Theatre last week, is founded upon Henry Fielding's book story of romantic love and adventure. Henry W. Savage, who has given it a great production, has another brilliant comedy opera success. The company is one of the largest and best in selection, big hits being made by William Morris, Van Housman, Wheeler, Henry Norman, John Bunny, Vaughan Trevor, Gertrude Quist, Laura Butler and Louise Quist.

The Elmendorf illustrated lecture course makes no successfully presented at the National

Theatre during the past five weeks, closed with to-day's illustrated talk and travel through the Yellowstone Park, the wonderland of the Western Hemisphere.

Robert Edgar Long feels grieved at a misstatement of mine regarding the size of his Green Room Glasgow, as published in a previous paragraph. Instead of being a four page it is an eight page weekly, to be shortly increased to twelve pages. His column will be entirely devoted to the National Theatre happenings. I gladly make the correction.

Max Duffek, a professional athlete of Munich, Germany, performed the remarkable fast Saturday afternoon, Nov. 9, of walking upside down from his hands from the top landing of the Washington Monument to the ground, a perpendicular distance of 500 feet, which is intended to near 825 feet by the stairways. There was in platform and steps 910 in number, taken in forty-eight minutes and thirty seconds; the biggest kind of a new record for tests in endurance. He is five hundred dollars richer, winning a bet on a wager. It was a struggle at the finish, but a feat that was accomplished clearly.

Sarah Willard Howe, the dancing expert, will teach the class this season in the Robert Hickman school of acting. Miss Howe is the daughter of Dr. Franklin T. Howe, one of the best known of Washington newspaper men.

Miss H. Winifred De Witt, the manager of Chase's, has returned to her part after a long siege at home with a sprained ankle.

Nat C. Goodwin has in consideration a new play which is entitled *The Master Haul*, dealing with Wall Street and modern finance. Mr. Goodwin's part is that of a New York banker.

Ernest Hutchison, the Australian pianist, and Harold Randolph, director of the Peabody Conservatory, of Baltimore, give a recital of music for two pianos at the Columbia Theatre to-morrow, Tuesday, afternoon. JOHN T. WARDE.

BOSTON

The Rose of the Rancho—Lulu Glaser—James O'Neill—Stock Productions—Notes.

(Special to The Mirror.)

BOSTON, Nov. 11.—Frances Starr and The Rose of the Rancho are the foremost of the newcomers in town to-night, and had a most enthusiastic welcome at the Majestic, where the piece was originally produced about a year ago.

Lulu Glaser is back again at the Hollis after an absence of two seasons, and she had a cordial reception in Lulu from Berlin. R. C. Hera and Lavinia Shannon were among the others in the cast, with Dodson Mitchell as a newcomer replacing Franklin Roberts.

James O'Neill's return to Boston at the Globe this week is of unusual interest, for he revives *Virginia*, which has not been seen here in a long time. Monte Cristo and Julius Caesar are also to be given in the course of the week. It has been several seasons since Mr. O'Neill has been seen here.

Barney Gilmore in Dublin Dan, the Irish Detective, gives a combination of Hibernianism and excitement in just the right proportions to please the audiences at the Grand Opera House this week.

The Red Mill has made a most emphatic success at the Colonial, and has tested the capacity of the house at every performance of the first week. Montgomery and Stone winning the honors.

Lohengrin has proved the most ambitious venture thus far made at the Castle Square, and it is a pleasing thing that the production has been so well received that a second week has been necessary.

Another ten strike has been made at the Boston, and the revival of *The Soudan* is as big a hit as that of *Sky Farm*. It has been packing the house so that it will be given a run. The production is fine and the cast well compares with the original at this same house in 1880.

This is the last week of the engagement of Marie Doro in *The Morals of Marcus* at the Park, and from here the new star will go at once to New York for an engagement.

A Struggle for Gold is the production of the week at the Bowdoin Square, and Charlotte Hunt and all the others of the stock company are in the cast.

Charles Bradford was in town last week in the interests of Liebler and Company, and as a result Symphony Hall was engaged for Nov. 28 and 29 for the only Boston appearances of Mrs. Patrick Campbell. All the regular theatres were booked full so that it was quite impossible for her to appear here elsewhere. It is probable that Magna and Hilda Gabriele will be the plays, as each requires a single act.

Norman Hatchett, who is here this week with James O'Neill, is being entertained by the leading members of the Theta Delta Chi fraternity. He is an enthusiast in that organization and has a host of friends.

While no definite information has been given and those in charge are in absolute ignorance as to future plans, it seems to be the general expectation that the Tremont will return to a policy as a legitimate house in the near future as a result of the negotiations in the vaudeville war.

L. J. McCarty won his suit against Thomas F. Dwyer, treasurer of the Democratic State Committee, and as a result he gets \$472 for the use of the Boston on the day of the Democratic State Convention in 1904.

Rabbi Charles Fleischer, of Temple Israel, preached a sermon to the actors at the hotel service in Young's Hotel last week.

Margaret Ward, leading woman of the Buster Brown company, returned home from the West last week to attend the memorial mass for her father, Miles Ward, who was drowned off Provincetown a few days ago.

May Irwin has given Boston many a joke, but the joke was certainly on May when one of the Boston papers printed her photograph as that of a South End storekeeper who committed suicide when she found that her neighbors learned that she used intoxicants.

Mark Kent, for a long time at the Castle Square, has joined the stock company at the Academy of Music, Lowell.

Clayton D. Gilbert is to give another of his special Colonial matinees Dec. 5, and this time his bill will consist of *Shades of Night*, by Robert Marshall; *The Shadows*, adapted from a story by Mary E. Wilkins Freeman, and *Rostand's Les Romanesques*.

Jesse Eldridge Southwick gave a recital of Percy MacKaye's *Jeannine d'Arc* in Chipping Hall last week.

Colonel Henry E. Converse's fine estate in Malden now carries a large sign, "For Sale." He is making his home at Marion.

Salmon Sirk has taken title to the property on Washington Street, Roxbury, where he plans to build his new theatre.

Margaret Ellison, an actress playing at the Howard, collapsed on the stage one night last week and had to be taken to the Belief Station of the City Hospital, but her condition was not serious.

There are many prominent actor folk who will regret to learn of the death of Tom Riley, the prominent Boston lawyer, which occurred on Nov. 7 after an illness covering more than a year. Mr. Riley was especially popular among the profession and was a member of the Playhouse Club in New York. His home, at 300 Boylston street, next door to the former residence of Edwin Booth, was frequently the rendezvous on Sunday nights of prominent actors and actresses, and many a distinguished star has been the recipient of the hospitality of Mr. and Mrs. Riley.

Wilson McLean, the leading man with the stock company at the Boston, has gone to housekeeping in a studio on Massachusetts Avenue. His mother has come on from the West and will spend the winter with him. Donald Meek, of the same company, is also with them. Mr. McLean and Mr. Meek have taken up horseback riding quite a bit this fall.

There are many prominent actor

to a crowded house this evening at the New Lyric Theatre.

A meeting of the stockholders of the William Penn Theatre, now in course of erection in West Philadelphia, will be held this week. The death of Gustavus A. Wengenbach, owner of the majority of the stock, will materially affect the contemplated plan.

The Sisters' Church Alliance have resolved finally to establish a model institution, to be named the Cushman Club, for the benefit of actresses, chorus girls, etc., providing rooms, laundry work, meals, so that their expenses will be materially reduced. There will be no rule except that no liquor or gambling will be allowed.

The violinist, and his gypsy orchestra, is bound to remain at the Hotel Majestic until Jan. 1.

Roxbury Theatre, Frankford: Stanford-Western Stock company in *The Two Orphans* and *The Black Hand*, each three nights. The receipts are gradually improving, with prospects of a successful season.

The German Theatre Stock company are meeting with increased favor, the versatility of the organization is a genuine surprise to cultured audiences. *Intrepid and Love*, *Marietta*, *Gypsy Baron* and *Porkchop Fruit*, the week's offering.

The grand opera season with the Metropolitan company inaugurate their season here Nov. 24, at the Academy of Music, with *Mefistofele*.

Oscar Hammerstein's new grand opera house project remains in a state of uncertainty.

Padua attracted a big audience this evening at the Academy of Music. Philadelphia Gynaecological Society repeats their sublime performance of *Aida* to-morrow evening. S. FARNHAM.

BALTIMORE

George M. Cohan at Ford's—The Little Cherub

—Other Good Attractions.

(Special to The Mirror.)

BALTIMORE, Nov. 11.—The attraction at Ford's this week is George M. Cohan in his new comedy with music, *Fifty Miles from Boston*. Mr. Cohan did his usual good work, and Edna Wallace Hopper, his leading woman, gave a delightful performance. The play went well from rise to fall of curtain and was thoroughly enjoyed by a large audience. In the cast are Fritz Williams, Emma Janner, George Parsons, Louise Rial, James Bradbury, Hazel Lowry, James C. Marlowe, and Lores Grimm. Next week, Wilton Lackaye in *Hall Caine's The Bondman*. Following his engagement here Mr. Lackaye will open on Broadway.

The Academy has Hattie Williams in *The Little Cherub*. She is well supported by a company which includes William J. Donnelly, James Blalock, Will West, Bertram Wallis, Charles Gibson, Martin Hayden, Charles Fisher, H. Hendon, Corinne Francis, Winona Winter, Mabel Hollings, and Trixie Janner, the dancer. Virginia Harned will follow in a dramatization of Tolstoi's romance, *Anna Karenina*, after which will come *The Social Whirl*, with Charles J. Ross and Mabel Fenton.

Virginia, with William Farnum in the title role, is in the offering at Albaugh's this week. Jane Oakar is seen as Virginia and gives a very sweet and winning interpretation of the character. The George Fawcett Stock company gives excellent assistance. The Holy City will be the next play presented.

Jimmie Rose is the Buster Brown in the sketch of that name seen at the Auditorium. Next week he will give place to *A Contented Woman*.

A new Western melodrama is the sensation at Blaney's. It is called, *Through Death Valley*, and its hero among other daring acts battles with a rattlesnake, in which contest the snake, of course, is worsted. The Rocky Mountain Express will follow.

James J. Corbett entertains the patrons of the Holliday Street in *The Burglar and the Lady*. Chinatown Charlie is the underline.

The Elmendorf illustrated lectures continue at the Lyric, the subject this week being "The Pacific Coast."

The Bassett Abbott Concert company will be heard in concert at the Lyric next Thursday evening. Miss Abbott, Signor Ed Castellano, and Miss Ada Bassett are on the programme.

Mark Hambourg will give a recital at Peabody Hall on Friday next.

Katherine Emmett has been supplanted in the George Fawcett Stock company by Jane Oakar. The matter has caused some discussion in the local press, Miss Emmett having complained as to the manner of her discharge. Fay Wallace and Louis Bishop Hall will also leave the stock company next week.

Jean Gerrard, the eminent cellist, gave a brilliant recital at Peabody Hall on Friday last. It was attended by a very large and genuinely enthusiastic audience.

The Princess Theatre, formerly the Baltimore Theatre, on East Baltimore Street, near Central Avenue, will open on Friday next, with The Van Den Berg Grand English Opera company.

HAROLD BUTLERSON.

CINCINNATI

Salomy Jane at the Grand—Mrs. Warren's Profession—Schiller's Birthday Celebrated.

(Special to The Mirror.)

CINCINNATI, Nov. 11.—Eleanor Robson had one of the best engagements of the season at the Grand last week. Salomy Jane being played to large audiences at every performance. She was followed to-night by *The Foilies of 1907*, which merry musical concoction had a large and appreciative audience. Charles Bichel, Harry Watson, Annabel Whitford and Miss Dagle are well placed in the leading roles. Rose Stahl in *The Chorus Lady* follows.

Mary Shaw had a successful week at the Lyric in Mrs. Warren's *Profession*. The play was excellently acted, especially by the star and Marie Pettes as Vivie. Last night Jessie Dusley came to this house in *In the Bishop's Carriage*. Hallett Thompson and George Richards were prominent in the supporting company, and the play proved one of the most interesting of the season. Next, *Ermione Novelli* in *reportoire*.

The Moth and the Flame was given a sumptuous revival by the Foreign Stock company at the Olympic yesterday. The leading parts were well played by Herschel Mayall and Ida Adair, and a big week's business is assured.

Eleanor Robson and Ada Dwyer were the victims of a hotel thief, who entered their apartments at the Sinton early last week and made away with jewels valued at about \$7,000. No clue to the whereabouts of either thief or booty has as yet been obtained.

The German Stock company celebrated Schiller's birthday last night at the Grand with a performance of *Mary Stuart*. Fred Olmar, a new member of the company, made his first appearance as Burleigh, and was accorded a warm reception for his excellent characterization.

PH. FAFF, Pout came to the Walnut yesterday, it being its first appearance here at popular prices, and was greeted by full houses. Tulu McConnell and Ben Grinnell head the big company of singers and piano-makers.

The Fisher company closed its season abruptly at Robinson's after last Sunday's performances. Business had been improving, but not to an extent that warranted the management in continuing the engagement. The house will remain dark indefinitely.

Panhandle Pete, one of the most successful of the cartoon plays, came to Hauck's yesterday following a long run of melodrama. Will Philbrick was good in the title-role and was supported by a large and talented company.

The Great Eastern World, a sensational melodrama with its scenes laid in Russia and depicting the recent persecutions of the Jews, is drawing good business at the Lyceum.

Victor H. Schaefer, who is in town looking after the business interests of *The Foilies of 1907*, was formerly prominent as an attorney and has been kept busy ever since he renewed old acquaintances.

H. A. SUTTON.

PITTSBURGH

The Road to Yesterday—Brewster's Millions

—Chauncey Olcott—Other Good Bills.

(Special to The Mirror.)

PITTSBURGH, Nov. 11.—The advent of *The Road to Yesterday* at the Duponts to-night was a refreshing change from the play of last week, *Anna Karenina*, which was considered by the local dramatic critics, the *Road to Yesterday* is a charming play, well acted and nicely staged. Minnie Jepson is a winsome actress, and is surrounded by such capable players as Eleanor Moretti, Julia Blane, Agnes Everett, White Whittlesey, Robert Bremner, F. Owen Barker, Esther Lyon, Josephine Shepherd, Willie G. Martin, Charles H. West, Selmar Rosine, Charles Clary, and F. K. Brown. Next week, Bertha Kalich in *Maria of the Lowlands*.

The Nixon to-night offered one of the most entertaining plays that has been seen in this city in a long while—Brewster's Millions—and the large audience present could not do otherwise than enjoy it. It is bittersweet and clever, splendidly mounted and excellently played by Edward Ahles, Mary Ryan, Emily Lytton, Rosalind Coghlan, Albert Beckert, Grace Arnold, Joseph Woodburn, George Clare, Nahid Moon, Jack Devoreaux, Amy Summers, Nestor Lennox, Willard Howe, Gaston Hale and several others. The third act has the most realistic storm at sea effect ever seen here, and would alone make the piece a success. *Fifty Miles from Boston*, Ben Hur, and *Richard Carle in The Spring Chickens* are underlined.

Again Chinatown Charlie led the crowds at the Bijou through a labyrinth teeming with thrilling adventures and hairbreadth escapes today, and the larger part of the audience seemed to be satisfied with it all. It is a conventional melodrama, adequately acted and staged. *The Gambler of the West and Fallen by the Wayside*.

Chauncey Olcott was cordially greeted to-night by a large audience at the Alvin, and his new role is probably the best that he has had during his long and successful career. O'Neill of Derry is an interesting and enjoyable play, and of course Olcott's interpolated songs are expected and encored. His supporting company is strong and the stage settings pretty. The engagement is for two weeks after which comes the return of *Wine, Woman and Song*, *Dream City*, and *James O'Neill in Monte Cristo*, *Virginia*, and *Julius Caesar*.

At Blaney's Empire is a comedy drama, *The Originals Cohen*, which does not contain anything out of the ordinary line familiar to the devotees of the popular price theatregoers. Louis Hartman heads a sufficient cast. The *Cowboy Girl* for next week.

Jack O'Brien is the feature of *The New York Stars* at the Gayety, and the customary large audiences to-day were well entertained. The Jersey Lillies will bloom the coming week.

Watson's Burlesquers is the show at the Academy.

The last of the series of the Elmendorf lectures, "Yellowstone Park," will be given on Wednesday and Thursday evenings at Carnegie Music Hall.

Burton Holmes' course of travelettes will begin on the 20th with Berlin, and will include Vienna, Paris, London and Fee.

The Pittsburgh Orchestra concerts given at the Exposition Music Hall on the last two Saturdays have been more popular than expected, and many people have been turned away. Madame Olive Fremstad will be the soloist at the next concert on Saturday evening next.

Several theatres here are engaged in a quiet battle over billboard spaces, and are continually covering each other's paper over about the city ALBERT S. L. HAWES.

ST. LOUIS

The Orchid the Chief Attraction—Eleanor Robson in Salomy Jane—Notes.

(Special to The Mirror.)

St. Louis, Nov. 11.—The chief attraction of the bills put on last night for the approval of local theatregoers was *The Orchid*, with Eddie Foy in the stellar role at the Century. The company includes Flavia Acaro, Rose Botti, Jean Ballouly, Florence Martin and a large number of others. Manager Short reports that a large number of seats have been sold for the remainder of this company's engagement here. The attractions coming to the Century the remainder of the month are: Frank Daniels in *The Tattnod Man*, Nov. 17; McIntyre and Heath in *The Ham Tree*, Nov. 24; *The Prince of Pilsen*, Dec. 1.

There is every indication that Miss Eleanor Robson will find a fitting welcome, both for herself and her new play, *Salomy Jane*, when she appears at the Olympic to-night. The piece is by an American playwright, and is said to be very interesting. The star is supported by a competent company. The attractions coming to the Olympic in the near future are: James K. Beckert, Nov. 18; Jan Kubelik, Nov. 24 (one performance only); Maude Adams in *Peter Pan*, Nov. 25; William H. Crane in *Father and Sons*, Dec. 1.

Two extremely excited and infinitely delighted audiences which filled Havlin's at both matines and evening performances yesterday testified to the melodramatic quality of *The Outlaw's Christman* by Theodore Kremer. The play is filled with episodes of the "intense" variety, and might properly be called one continuous thrill.

An old favorite, *The Volunteer Organist*, was the attraction at the Imperial yesterday. Any doubt as to whether the excellent impression it made here last year was still in evidence was removed by the crowds which taxed the capacity of the house at the two performances yesterday. An added attraction was Harry Bay, star center fielder of the Cleveland Baseball Club, who performed on the concert during the intermissions.

That pretty romance by David Higgins, *His Last Dollar*, was Manager Fleming's attraction at the Grand yesterday. The story is charmingly told by characters which are handled in a most excellent manner by competent players.

The offering at the Gayety yesterday was the Golden Crook company, in which forty people appear. An extra feature was John L. Sullivan and Jake Kilrain.

A large house saw Marie Stuart last night at the Odem, presented by the German Stock company in honor of Schiller's birthday.

The S. R. O. sign was in evidence yesterday at the Standard on two occasions when Manager Leichenbach presented Taylor's *Parisian Belles* in a new musical comedy. Those on the vaudville bill were: Gladys Morris, Morgan and West, Harry and Julia Seyon, La Belle Duet and a number of others.

Manager Jake Oppenheimer has inaugurated a series of professional matinées at the Garrick which seem to have found immediate favor with the clientele of that house. J. G. T. SPINK.

MRS. JERMON GIVES UP BUSINESS.

Mrs. John G. Jermon (Lillian Tyson), proprietor of the Gaiety, Bon Ton and Lyceum theatres, Philadelphia, has retired from active business after twenty years of work. Mrs. Jermon started at the age of twelve as an extra girl with Sarah Bernhardt's *Theodora* company, playing at the Academy of Music, Baltimore, her home city. She then went to Philadelphia, joined the Madison Square School, under Dion Boucicault, and then became leading woman with the Donnelly and Gerard Natural Gas company. Her business interests are now in the hands of her secretary, Thomas Peacock.

SYLVA OF THE LETTERS PRODUCED.

Grace George made her first appearance in Jerome K. Jerome's new play, *Sylvia of the Letters*, at the Grand Opera House, Atlanta, Ga., on Nov. 9. W. A. Brady ordered the play withdrawn after the first performance, and it will be revised before another trial. Mr. Jerome, the author, was present.

MANHATTAN OPERA BEGINS.

Brilliant Opening Week at Oscar Hammerstein's Opera House

Oscar Hammerstein's

It was a brilliant audience that greeted the singers and Oscar Hammerstein on the opening night at the Manhattan Opera House on Nov. 4. It was a happy audience, too, happy to hear Nordica and glad to see Camille Campanini, who used to be a conductor, but is now a "dead orchestra," and Oscar Hammerstein as well, who hoped that the audience "would show the same appreciation of his efforts at the end of the evening as they had shown at the beginning."

Oscar Hammerstein, the opening bill, was a highly interesting performance from every point of view; Nordica may have in times past been in better voice than she was on this particular night, but the effect of her wonderful powers was visibly felt in every part of the great opera house. The principal singers engaged in the opening performance were Madame Nordica as *La Giacinta*, Madame De Cimino as *Laura*, Madame Gerville-Réache as *La Cleo*, Giovanni Zenatti as *Eman*, Mario Ancona as *Bartolo* and Adamo Didur as *Alvise*. On the whole it was an extremely competetent cast.

The second performance of the opera season was given on Tuesday afternoon, Nov. 5, when Carmen was sung. Madame Breider-Gianelli sang admirably the rôle of Carmen. In the cast was a newcomer, M. Crabbie, a young baritone, who has come from Brussels. His voice is not of great power, but is very pleasing, and he sings with the French method. Madame Breider-Gianelli is just as charming as ever. She was warmly greeted as an old favorite upon her first appearance.

La Damnation de Faust was the programme for Wednesday night. This was the first performance at this opera house of Berlin's great work. The opera was the occasion for the re-entrance of Maurice Renaud, the French baritone. The opera was heralded as M. Renaud's greatest rôle, and in his singing of it he fulfilled every expectation. M. Dalmatovska in the rôle of Faust displayed much dramatic skill as well as a voice full of lyric power and beauty. Madame Joemelli sang *Marmerita*. The other rôle was as admirably sung by M. Crabbie. M. Campanini conducted.

On Friday evening *La Giacinta* was again given. Nordica was in much better voice than on the opening night, and the whole performance was a decided improvement on the previous one. M. Zenatti confirmed the good impression he made on the opening night, singing his rôle with a resonant, fresh voice throughout the evening.

The same cast, with one exception that so successfully sang Carmen last Tuesday afternoon repeated their admirable performance again on Saturday. The newcomer was Madame Boas, who appeared for the first time as Michaela. Her voice is of excellent quality, but does not seem to be as well placed as it might be. Madame Boas was evidently nervous, if being her first appearance, which may account for her failure to fulfill the expectations of her auditors.

Saturday evening popular prices brought a well-filled house to hear II. Trovatore. M. Albeni sang *Di Quella Pira* with much feeling, and a repetition was given amid great applause. M. Albeni has a real lyric tenor voice and sings with much temperament and enthusiasm. The piece of M. Ancona as the Count de Luna was filled by M. Tossetti. M. Tossetti's singing was hardly up to the standard set by M. Ancona, but he gave a good rendition of the part. Madame Joemelli was admirable as Leonora, as was likewise Madame De Cimino as Azucena. M. Attilio Parrini conducted. He received numerous encores.

The first Sunday night concert of the season was given last Sunday to a packed house. M. Campanini did not appear until just before the intermission, when the audience almost went wild with applause. M. Charlier started the programme with the Hungarian march from *La Damnation de Faust*. Madame Franchini sang well a solo from *La Traviata*. Miss Gerville-Réache won the greatest applause of the night. The audience called again and again for an encore of Gounod's *Stances de Sophie*. Loudurous applause greeted M. Daddi after singing a group of Neapolitan songs. Madame Breider-Gianelli captured the audience with a waltz song by De Berio and was forced to give an encore. She also sang with M. Albeni a duet from *II Trovatore*. Excellent numbers were well sung by Messrs. Arimondi and Giliberti, and Madame Borelli made a favorable impression in Gounod's *Madame Bovary*.

Mr. Hammerstein made the announcement that Mary Garden's American debut in the Manhattan Opera House would take place one week from next Friday night instead of one week from next Wednesday night, as was previously announced.

ALLEGED PIRATES ARRESTED.

One of the first criminal prosecutions under the new United States law relative to the piracy of plays occurred in Fort Worth, Texas, last Friday, when the manager and all of the members of the Bally Ricker Repertoire company were placed under arrest. They were charged with presenting a play called *The Ku Klux Klan*, which is alleged to be an infringement on *The Classman*. The warrants against the offending parties were issued on the application of George H. Brennan, who is the manager of the Damon play. Mr. Brennan says he had repeatedly warned the defendants to cease the presentation of *The Ku Klux Klan*, but they disregarded all of his protests. Several attempts were made by various companies last season to produce *The Ku Klux Klan*, but the restraints by civil processes were not sufficient to prevent the production of the piece by other pirates this season. Mr. Brennan has announced that hereafter he will proceed criminally against all pirates who steal material from *The Classman*.

THEATREGOERS' CLUB HOLDS MEETING.

THE LONDON STAGE.

STORM, DISTRACTION AND MANY NEW PLAYS OF VARYING MERIT.

The subject of "Boeing" Again Agitated—Pro- and Anti-Censor Disturbances—The Education of Elizabeth—The School Touch—Bernard—Hamilton's Incaid Marriage, Hispania, and Other Delights.

(Special Correspondence of The Mirror.)

LONDON, Nov. 2.—Many of us—good, easy men—had hoped that after the last heated discussion over months ago, boozing at the play had been abandoned, and that better manners would prevail. But alas! this barbarous practice has recently broken out again with no uncertain break. Naturally, a new discussion, in which most of the discussors agreed that the best should be taken, has been raging for the last week or so. It has raged in the columns of the London *Referee*, which journal is regarded as the vehicle of playgoers and their pleasure and pain. The new discussion grew out of a very interesting exhibition at the Aldwych Theatre two or three weeks ago. This led Actor-manager Seymour Hicks to write an excellent letter denouncing boozing and boozers. Sir Charles Wyndham, Miss E. Davis, and other important managers, together with the leading officials of society clubs for playgoers and first-nights, joined in the explanatory fray, making things seem most harmonious.

For a few days after this reacquaintance of the anti-boozing contingent Peace stepped in with her olive branch, but alas! now again that most desirable stellar particle attraction is out of an engagement. The boozers started boozing again a week ago last Saturday during the presentation at the Apollo of a new comedy, entitled *The Education of Elizabeth*. Yet, even if you grant that boozing may be permitted as an expression of condemnation (and I don't grant it), there was really no need for it on this occasion, for this new play, written by Roy Horniman, proved to be a very pleasant and meritorious work. The Elizabeth who is "educated" in this piece is only a chorus girl, but she is a very good girl and as full of gaiety as goodness. Finding that this character lacks cutchaw, her somewhat swagger lover has her taught this and that subject. The result is that the said Elizabeth (renamed Banks) seems to many to become somewhat priggish. Booth to say, she begins to manifest something of that habit shown in Dickens' "Little Dorrit," by the girl who has to acquire a proper expression of the mouth by regularly pronouncing "potatoes, poetry, prunes and prunes."

Without having anything startling in the way of plot, the *Education of Elizabeth* possesses many an amusing episode, served up with such clever dialogue and ditty characterization. For one thing the author deserves especial praise, namely, that he has avoided the modern playwright's method of fouling the theatrical nest by showing that actors and actresses must of necessity be very unpleasant folk, if not utter unscrupulous.

The educable Elizabeth was admirably impersonated by the handsome Miriam Clements, who, albeit somewhat majestic for a character which my friend, the editor of *The Police*, has described as a "flapper of eighteen," yet showed due vivacity whenever necessary. The majestic Miriam was engaged for this part in place of Anna Robinson, Countess of Roslyn, of whose indisposition I duly notified *Mirrors* readers. Among the other fine scoundrels in the fine cast were H. Marsh Allen, Laurence Grainger, Florence Lloyd, Mandie Millott (who made her welcome return to the stage), pretty Letitia Fairfax, the droll Alice Best, and that always artistic actor, H. V. Edmund.

On the Tuesday following we had to go in for the severely classical. In point of fact, we were hidden to the Savoy to see Vedrene and Barker's presentation of *Medea*, written by our old Greek friend, Euripides, some 2,700 years ago. V. and B. did not give us this play in its original language, but by means of a translation by Professor Gilbert Murray, who again proved himself to be one of the most cultured and most gentle of translators of the Greek tongue. I don't wish to sound irreverent, but strictly between ourselves *Medea* is not one of the best plays of Eurip, any more than Eurip, himself, was the greatest of the Greek tragedians. He wasn't. It is merely a sort of melodrama of melancholy vengeance rather than a tragedy of the mighty passions, such as Sophocles and Aeschylus vouchsafed unto the world. Undoubtedly Translator Murray got all the best available points out of this *Medea*, and did space permit I could quote you many a beautiful line of the professor's. But it is enough, however, to say that of the many translations your humble servant has perused during a somewhat lengthy play reading and play seeing career this by Professor Murray is one of the very best.

The acting of this difficult play was for the most part on a very high plane of merit. Edith Olive as Medea, Kate Bateman (Mrs. Crowe) as her nurse, Hubert Carter as Jason, Jerrald Roberts as Creon, Penelope Wheeler as leader of the chorus, Rawson Buckley as Egaea, Edmund Gurney as an attendant, and Louis Cannon as a messenger all acted nobly. The last named was most impressive and quite in the classic vein in his delivery of the messenger's narrative, which is over one hundred lines of sonorous verse.

Sweet Kitty Bellairs, now very sensibly cut from four acts to three and greatly improved thereby, was at the Haymarket, preceded by a new one-act play written by Frederick Penn and entitled *The Nelson Touch*. It is written around a sailor deserter who after three years absent with the subsequent hero of *Trafalgar*, runs away home with intent to see his motherless little boy and finds that the child has died in the meantime. The sailor resolves to forgo the service and settle down with a very delightful tavern hostess who has been kind to his child. At that moment, however, the great little Nelson happens to come into the tavern, while his coach is being prepared, and by the fascination of his manner and without the least compulsion causes the deserter to rejoin him and to assist in fighting the great "Boney," meaning of course Napoleon I. This cleverly written little play was finely acted, especially by Louis Calvert as the sometime deserter and May Chevalier as the handsome hostess.

Max: In the aforesaid Sweet Kitty Bellairs, Louis Calvert's former part, Colonel Harry Villiers to wit, is now played by Fred Lewis, who is quite as good as Calvert was, and that's saying a good deal. There have also been some changes in some of the minor characters, and this condensed comedy now goes very spiritedly. I am afraid, however, that I cannot predict a success similar to that which the play made on your side, for it still seems somewhat artificial and conventional. But let us hope for the best.

I have to announce that your handsome antisocial Maxine Elliot, is to withdraw H. V. Edmund's pastoral play, *Under the Greenwood Tree*, from the Lyric after to-night's performance and will bring the place at once to New York City. It is a pretty piece, and I hope you will all like it. I regret to add that the beautiful Maxine had (I learn) \$2,000 in the Knickerbocker Trust and that her charming sister Gertrude (Mrs. Forces Robertson) had most of her savings also to that combine.

Following hard upon some delightfully merry French play performances by that quaint comedian, M. Galliéraud, the great Sarah Bernhardt made her London reappearance at the Royalty on Oct. 21 after two years' absence from this city. La Grande Sarah opened in Popper Sardou's powerful play, *La Sorcière*, which I described fully to *Mirrors* readers on its first production two years back. Friday night La Bernhardt presented a new play for the first time here. It was written by Paul Herivel and entitled *Le Rovelli*. It was not a strong play, nor did it give her fans those too much dramatic opportunity as a married woman who thinks she is in love with somebody instead of her husband

and afterward wakes up to the fact that she isn't. The great actress is not only in fine setting form but has contrived to fill in time by chattering to many interviewers on all sorts of subjects, including her own just issued autobiography, entitled "*My Double Life*"; her own sculpting and other art work, her brand new collar in which she occasionally slumbers, and her views (very complimentary ones, I am sorry to say) concerning England's Licensor of Plays.

The alarms and excursions which, as I told, have been raging around the aforesaid Censor have increased in volume since I last had the honor of addressing you. Critic William Archer has been especially banisterian regarding the play *Honesty*, and in dragging the Gaity form of play into his denunciations, brought Manager George Edwards into the field. George pounded away with his lance (or rather his pen) at Critic William, and with many another manager and actor-manager, spoke approvingly both of the Censor and of his office. Save, of course, Playwrights E. Garnett and Granville Barker, whose respective plays, *The Breaking Point* and *Waste*, were recently prohibited by Censor Bedford, have continued to fume and fret, likewise to fret and fume at the Duke of York's.

With regard to the present attitude, you may take it from me that all the managers and most of the actors are for the censor, and that a large number of the playwrights and authors (including no less a personage than George Meredith) are for the censor's total extinction right away. Holding as I do the view that we need a play censor, and fearing as I have yet good reason to do, that if some of our managers and playwrights have their own way they would give us some pretty hot stuff, I regret to find genius Meredith in the anti-censorial gallery, and I regret also to find that the very "head and front" of the anti-censor agitation in the otherwise genial little James Mathew Barrie.

In the midst of the stormlet which the fatidists strive to set whirling around the head of our Play Censor, several new plays have nevertheless contrived to get themselves produced. The said fatidists having a few days ago sent their censorious manifesto around the papers, lo! a strong countermobile (or pro-play censor) agitation, has just been started by all the metropolitan theatre managers who have unanimously registered a mighty vow to fight the censor until the bitter end—or even further.

But leaving this example of what is really an annual attack on the censor, let me hasten to give you some account of the new play productions which have occurred this present week now ending.

These productions were six in number, namely, Lady Frederick, at the Court on Saturday; Hamilton's Second Marriage, at the same theatre on Tuesday; *Stemming the Stream*, at the Scala; *Miquelets*, at the Duke of York's; *The White Hand*, at the County Theatre, Kingston (twelve miles out), a new curtain raiser called *A Sentimental Cup* in front of Mrs. Ponderbury's *Past*, at the Vandome.

Lady Frederick was the work of W. Somerset Maugham, a very skillful and exceedingly realistic writer, who has given to the reading world a very singular story of the London slums entitled "*Lila of Lambeth*." This time the somewhat Zolaesque fictionist went in for a society play. It was written round a dashing and worldly young widow, who, finding that it was necessary (David Garrick-like) to "warm off" a good family man who had proposed to her, went in for sundry tactics likely to warn him of forthwith.

The scene which contained the chief warning process showed the heroine (that is the sometime worldly wise name part), performing her toilette, if you please, before the aforesaid proposer. And many kind lady friends in front could scarcely believe that Lady Frederick would thus deliberately expose all the little make-up secrets of certain of her sex in general and herself in particular to that young lover while he was seated in her boudoir, as it were.

And yet, believe me (strange as all this may seem), Lady Frederick was not without dramatic merit. Only some of the dramatic merit was wrongly allotted. I do not go so far as to say that the play will run to any great extent. But undoubtedly it deserves to draw a good share of dramatic support, if only on account of its smart dialogue, its mostly clever characterization, and especially for its shrewd observation of "society life as she is lived"—by ladies.

The best of the acting was provided by that brilliant comedy actress, Ethel Irving in the name part, W. Graham Browne as the young wosoer, Lord Mereston, whom she is led to try to disillusionize; that ripe comedian, R. W. Garden, as an easy going admiral; Florence Wood (daughter of our old favorite, Mrs. John Wood) as a comic milliner, and C. M. Lowe as Lady Frederick's vigilant friend, whom she subsequently marries. Less important characters were very well acted by Betty Faber, Arthur Holmes-Gore, and Beatrice Terry.

The above-named new evening play production of Manager Otho Stuart's at the Little Court Theatre in Sloane Square, Chelsea, was followed by his production at the same theatre last Tuesday afternoon (for matinee purposes only) of a new play by that brilliant novelist, Mr. W. Kingdon Clifford, and entitled *Hamilton's Second Marriage*. Now, Mrs. Clifford, widow of that distinguished scientist, William Kingdon Clifford (who, alas, died so young), is one of the most brilliant fictionists and one of the most promising dramatists known to your fiction swallowing and drama-devouring Gaiwan.

This time, however, I regret to say that Mrs. Kingdon Clifford did not do herself so much justice as she has done hitherto. "The way's trend," as the saying goes, treat of the different views of divorce entertained by divers and sundry persons (as the old prayer book hath it.)

Hamilton's Second Marriage contained several striking dramatic bits, and, naturally, its dialogue was well poised throughout. The argument of the piece was as to whether a very nice heroine should or should not expose a very good sort of fellow who had been in the divorce court, not as a defendant, however, but as a plaintiff. The heroine's monomer held very tall, not to say Toistoyan, views against divorce, and would fain denounce any and all parties engaged therein, whether innocent or guilty. After much consciousness of action and episode concerning this theme the knot cut itself, as it were, by the divorcer meeting and remarrying his divorcee. Several of our critics and playgoers appear to marvel at this strange finish, as they call it. This shows that the novelists cannot know much about American marriage customs, eh? That sort of remarriage is not at all uncommon in your States, methinks.

The cast of Hamilton's Second Marriage was strong, and included the beautiful young Alexandra Carlisle as Hamilton's somehow perplexed sweetheart (who, of course, marries some one else), Dawson Millward as the equally perplexed Hamilton, the aforesaid Graham Browne as a light comedy lover, the hereinbefore-mentioned E. W. Garden as a good knight, and Frances Dillon who gave a fine performance of the repellant divorced wife.

Of *Stemming the Stream* little need be said, save that it is an old-fashioned London *Journal*-Family Herald dime Novel kind of play, of a sentiment and humor quite half a century behind the times. Its character nomenclature and descriptions alone are enough to show this. Take for example, "Uriah Spraggly, a hypocritical pilpitter"; "Clinicasin, grocer and gossipier," and so on.

It is difficult to see how the Scala's new lessee, W. H. C. Nation to wit, can hope to draw money to this beautiful theatre by this ancient and badly constructed play. Still, that will not matter much, for W. H. C. N. (from names William Hamilton Coddington) is a kind of multi-millionaire who has acquired a habit of writing or "imitating" little lyrics. In order to place these effusions before the British public, W. H. C. N. has either run periodicals or playhouses (and sometimes both) ever since your Gaiwan was "hot and a little tiny boy with a high-heigh-the wind and the rain!"

I am sorry to have to report that what we expected to be a most important production of the above-mentioned six plays, *Miquelets* to wit, produced anything but a success when presented by Manager Charles Proctor at the Duke of York's last Saturday night. The presenter had (as

usual) spared no expense to cast and mise en scene and for the work of adaptation (in this case not an overwhelming task) he had engaged that unusually skillful adapter, Charles Edward Stuart Cosmo Gordon Lennox, husband of Marie Tempest, who is scoring in the presenter's other presentation of *The Barrier* at the Comedy.

To be candid with you, I fear that undue haste as regards production made this Anglicized version of *Miquelets* at St. Mike's (so successful in Paris) seem somewhat jerky and unsatisfactory. Whatever was the cause, it does not "make good" on the first night, whatever it may do yet.

There was no need to complain on the score of the cast, for that included several very clever players. Among these were Dora Boucicault (also "producer"), Kenneth Douglas, Ernest Cuthbert, Victor Whiddon, Herbert Rose, Anne Miller, Mrs. H. H. Brodie, Ruth Harriet and that delightful and formerly graceful damsel, Cithene Pauline Chase, as the heroine *Miquelets*, the only one of the dramatic persons whose Gallic origin is retained. I fear that Proctor will soon have to present a new play at the Duke of York's.

Your wonderfully artistic actress and very vivacious vaudeville artist, Marie Dressler, has just made a most successful European debut at the Palace Theatre. Next week I hope to describe her "act" more fully, and to point out the strange (as well as successful) effect thereof.

We have not many new plays next week. The only really important event will be Oscar Asche's revival of *Othello* at His Majesty's. But the following week—great Scott!—we shall indeed be busy!

BERTHA KALICH'S THIRD TOUR.

Bertha Kalich will begin her third annual tour under the direction of Harrison Grey Fiske in Pittsburgh on Nov. 18, in *Marta of the Lowlands*, by Angel Gutiérrez, translated by Wallace Gilpatrick and Guido Marburg. Mr. Fiske has been conducting rehearsals of this play in New York for several weeks.

Mr. Fiske produced *Marta of the Lowlands* in New York four years ago, that being its first representation in English. It then was and still is perhaps the most popular of contemporary Spanish dramas, and has been very successful in various European capitals as well as in most Spanish-American capitals. It was written originally with María Guerrero, the famous Spanish artist, in view for its chief role, and she has won great success in it, both in Spain and in South America. It was recently successful also in Germany at Berlin.

Marta of the Lowlands for two years has been held in reserve for Madame Kalich. It is thus practically a new play for this country, having been represented in the East only in New York, Pittsburgh and Washington. In these three cities it was hailed as a great novelty, and in all it drew large audiences. It is a play of romantic beauty as well as of exceptional realistic power and appeal, and in its mounting and costuming it takes a place among the very best of Mr. Fiske's productions.

Henry Kolker will appear as Manolich, the shepherd hero of the play, a part of exceptional opportunity. Haldey Kirkland will be seen as Sebastian, the role which he originated. Robert McNamee in *Tom* has a part that calls for the exercise of the best abilities, even of an actor of his standing, and the very sympathetic character of a child will be impersonated by Mabel Taliatura.

The character of *Marta* is believed to afford Madame Kalich her greatest role in English. It is one that tests the powers, the psychological insight and the art of naturalism of the interpreter.

A BUSY STAGE DIRECTOR.

Harold Nelms, general stage director for Ernest Shipman's attractions, will have three unusually busy weeks. On Tuesday of this week he joins the Kalem-Shannon company to rehearse them in *Bridge* and *The Walls of Jericho*, which will be their two plays for their transcontinental tour. On Wednesday he will conduct final rehearsals for Lucia Moore, who commences her first starring tour under Ernest Shipman's management in *Allegro-Sit-by-the-Fire*. Thursday and Friday will be given to introducing some new business into *When Knighted Was in Flower*, which is coming into New York with Anna Day as the star. He will then take a midnight train to Western Pennsylvania, where he will make the same improvements with the Grace Merritt *When Knighted Was in Flower* company. Nov. 18 and 19 will be spent at Toledo, Ohio, to polish up the production of Dorothy Vernon of *Haddon Hall*, in which Blanche West is starring. Nov. 20 and 21 will be spent with Gertrude Chapman in the same play. Then Mr. Nelms jumps into Indiana and inspects Laura Best and Harry Stanford's production of *The Walls of Jericho*. Then on the Sunday train he jumps back to New York to rehearse Mary Shaw in Mrs. Warren's *Profession* and *Ghosts*. The Bonnie Brier Bush, The Shepherd King and a couple of other attractions are too far distant to receive Mr. Nelms' attention on this round-up, but will be covered later. He will have personal charge of *The Wearing* of the Green and *The Port of Missing Men*, which will be produced early in the New Year.

MILES BROTHERS ACCUSE EMPLOYEES.

Miles Brothers, leading moving picture importers and manufacturers, have recently passed through trying experience with certain employees, who, it is alleged, acted in collusion with others on the outside, and had evolved a scheme to steal from the firm valuable property and a large part of its business for the benefit of a new company which it was intended to organize. The plans of the sisters are said to have extended to discrediting Miles Brothers with the press and with the trade generally, but the plot was discovered before it could be fully carried out, and two employees, John S. Clark and C. B. Purdy, were arrested, and are now out on bail, charged with grand larceny, and breach of trust. Another employee, E. B. Gibson, the assistant cashier, made a complete confession and was discharged from his position. Herbert Miles, general manager of the firm, stated in an interview that the firm suffered a monetary loss of about \$20,000, the most of which will be recovered.

"SAM'L OF POSEN" ARRESTED.

Maurice B. Curtis, formerly the star in Sam'l of Posen, was held in \$1,000 bail for General Sessions by Magistrate Wahle in the Tombs Police Court last Friday morning. He was charged with the larceny of \$500 from Marcella Marsteller, of 469 West Twenty-third Street. Miss Marsteller was to have been featured in the Irish Troubadours, a vaudeville sketch. The sketch has never been produced. Miss Marsteller says that she gave Curtis \$500 upon his assertion that he had paid Klaw and Erlanger \$400 for scenery. Curtis denied that he made such a statement and said that the money was paid as full interest in the sketch.

SUIT FOR \$100,000.

Suit was begun in the Essex County courts in Newark, N. J., on Nov. 9 to recover \$100,000 damages from Dr. Walter H. Morris, a dentist. The plaintiff is George W. Jacobs, administrator for the estate of his brother, Marcus J. Jacobs, the theatrical manager, who was struck and killed by an automobile in Newark on Sept. 26. Dr. Morris was at the wheel of the machine at the time of the killing. He is now under \$15,000 bail awaiting trial on an indictment for manslaughter.

BAZAAR FOR CRIPPLED CHILDREN.

A bazaar was given for the Home for Destitute Crippled Children at the Waldorf-Astoria last Friday afternoon. Among those who assisted were Mrs. Jacob Litt, Catharine Compton, Mrs. Felix Isman, Bijou Fernandez Abildgen, Chenies Olney, Mrs. Damon Lyon, Eddie Daube, Carson and Mrs. Nina Hollins, Mrs. Procter, Mrs. Fred Nixon, Nindlinger, Valente, Suratt, Mrs. Richard Anderson, and Mrs. Louis Werba. A large sum was realized for the charity.

Edwin H. Curtis as Percy Blanckflower in *The Masqueraders*, Proctor's 5th Avenue Theatre.

PRONOMENT REPERTORY MANAGERS.



WILL T. LISTER.

The above portrait is that of Will T. Lister, of the well-known and highly popular Western repertoire firm of Chase and Lister. As stated last week in *The Mirror*, in referring to the portrait of Mr. Lister's partner, Glenn F. Chase, the firm was organized some fourteen years ago and has been in successful existence ever since. Mr. Lister, previous to his partnership with Mr. Chase, was a circus and mineral man.

REPERTOIRE NOTES.

A son was born to Mr. and Mrs. Tom McNeal on Oct. 18. Mr. McNeal is a member of the Taylor Stock company.</p

Gossip of the Town.

Henry Harmon has agreed to play the lead with George M. Cohan's "Circus Girl." Next month he will play in "A Woman Worth Waiting for" his own comedy.

Lina Alcott will play Susie in the Webster Merry Widow comedy.

George as the destruction of his money. In a recent sketch, The King and Queen of Diamonds were shown in their bedroom at night at their residence. Lulu, of that company, was particularly endeared to Ruth, the beautiful Czech girl, and other members of the company were given their names.

Walter Moore, in George M. Cohan's "Just Play," the title of New York, will star in "The Hippo" at the Rochester Theatre.

George Bell and Porter Stevens Stevens have just concluded arrangements with a Broadway manager for the production of their new musical comedy, which is said to contain a book and music of exceptional merit. A number of Mr. Stevens' musical men have been used in successful musical plays recently, and Mr. Stevens' musical sketches are proof that the book will be very interesting.

Ed Van Vorden paid for Remington's latest book, "The Indian Home That," which is an addition to "Tiffey."

Brown and Hinckley have purchased from William F. Buckley and Ernestine Willey the play, "A Royal Princess," which they expect to produce for one-night stands next season.

Howard Shorenstein has received passage on the steamer Oceanic, which sails on Nov. 20, and will spend three weeks abroad conferring with Bernard Shaw, Alfred Nutt and other dramatists regarding certain negotiations which are pending for new plays.

Jessie Matthews will be starred next season by Alfred E. Austin, owing to her success in "Home," in which she is at present playing one of the leading roles.

J. Palmer Collins, who is now playing the role of Lucifer in "The Bonus Brier Bush," in Halifax, Nova Scotia, has been receiving many flattering press notices of late. The role has been twice presented in Nova Scotia by Stoddard, who is eighty-five years old and a great favorite there, and it is particularly gratifying to Mr. Collins to meet with such success under the circumstances.

Joseph M. Geltz may secure His Honor the Mayor, and if the negotiations go through he will stand at a tour of the one-night stands.

Marie Louise Gibbons, prima donna of the Hippodrome, dangles the report of her marriage which was published in several of the daily papers last week.

Mile. Genee, the famous dancer, has been engaged by F. Ziegfeld, Jr., for a new revue, which will be presented in New York in January. It is said that Mile. Davis, last season's premiere at the Manhattan Opera House, will go to London to take Mile. Genee's place there.

Leonard D. Abbott, one of the editors of Current Literature, delivered a lecture at the Berkeley Theatre Sunday night on "The New Note in Modern Drama." The lecture was under the auspices of the Socialist Stage Society, of which Julius Hopp is President.

During the matinee of Carmen at the Manhattan Opera House last Saturday, Madame Brosset-Gianoli's right arm was badly gashed by Deimos's dagger, a few seconds before the fall of the final curtain. Madame Brosset-Gianoli fainted, but was revived and had her arm bandaged in time to appear before the curtain and bow. The wound was not dangerous, and she will be able to appear this week.

Two Islands was withdrawn from the Circle Theatre last Saturday night and the house is dark this week. It is possible that it will be reopened Dec. 2 with Yorks and Adams in Playing the Ponies.

Henry C. Miner and Boris and Max Thomashevsky have formed a partnership to establish a chain of Yiddish theatres over the country and to control companies playing in them. New York, Chicago, Baltimore, St. Louis, and Cleveland are to be included in the circuit.

OBITUARY.

Boris Lamb.

Boris Lamb, once a prominent comedienne in vaudeville and burlesque, died at the home of her uncle in Cincinnati, on Oct. 30, aged 28 years. Miss Lamb began her career in Cincinnati and her talent as a singer of coon songs soon brought her into prominence. She played successfully with Bailey and Woods' Big Show and with some of the companies sent out by Hurst and Seaman. She recited from the stage some time ago on account of ill health, and during the past six months had been failing steadily. The funeral services were held at the home of her uncle, Benjamin Heisler.

Mrs. May Duff-Daly.

Mrs. Mary Duff-Daly, widow of Augustin Daly, died at her home at the Osborn, Fifty-seventh Street and Seventh Avenue, on Sunday afternoon, from heart disease. She was fifty-eight years of age, and leaves no family; her two sons having died several years ago. Mrs. Daly was the daughter of John A. Daly, who was a well-known manager, and married Mr. Daly in 1868. She was her husband's constant companion and adviser in all of his enterprises. The funeral services take place this (Tuesday) morning at St. Patrick's Cathedral.

MATTERS OF FACT.

Edgar S. Werner and Company, play publishers, 43 East Nineteenth Street, New York, have recently issued, in pamphlet form, the plays of Clyde Fitch, including Captain Jinks of the Horse Marines, Barbara Frietchie, The Climbers, Girl With the Green Eyes, Her Own Way, Stubbornness of Geraldine, The Truth and Nathan Hale.

The New York Costume Company, 486 West Thirty-eighth Street, makes a specialty of chorus sets, and always carries in stock, costumes for musical comedy, grand and comic opera.

The press notices being received by Bella Pringle and her company, now playing in the West, are of the most flattering nature. The Tonopah, Nev., "Sun," of November 12, speaks in the highest terms of the entire company.

The new catalogue of the "Bal" professional trunks, known as "Catalogue M," is in great demand and applications for it are being received from all parts of the world. It contains prices and descriptions of several new styles of trunks and is indeed in one of the most unique covers ever designed for any business. The "Bal" trunk has won its way to the top in the theatrical field and carries with it a guaranteed guarantee.

Rabinoff's Opera House, Cincinnati, O., is for rent. Applications should be made to John D. Davis, agent, 416 Plum Street, Cincinnati, O.

H. Quinton Brooks' Canadian Theatrical Guide is now ready for distribution and can be had from the publication office, 446 Guy Street, Montreal, Que., Canada, or from the National Printing Company, Times Building, New York city. It contains a list of all cities and towns of theatrical importance in the Dominion of Canada and should prove a real boon to those desirous to tour that territory.

Irwin E. Wallin, whose monologue in vaudeville has been a big hit, has been repeating his success with Fred Irwin's Majestic. He will leave that organization Nov. 16, when he will be open to offer.

One of the best and biggest lines of Fall and Winter goods will be found at Muller Brothers, Sixth Avenue and Thirty-first Street. They continue as the leading professional underwear house in America.

The John Masses company has been completed through the Packard Theatrical Bureau, and the same agency is at work on the Marlowe and Disney companies, and on a road company to produce The Great Divide.

Selwyn and Company announce that Cane Cod Folks is available for stock or road production, and it's All Your Fault, by Edgar Selwyn, is available for stock in restricted territory.

Dentist tablets, the new effervescent antiseptic preparation for the teeth and breath, are finding general favor with stage folk, owing to the convenient form in which they are put up, their wonderful efficacy in cleansing and purifying the teeth and mouth, and the fact that they can be used at any time with or without a brush. Few people with defective breath are aware of the fact, and, as the Den-

WANTS.

Rates, 10 words 25¢, each additional word 5¢. Advertisements of a strictly commercial nature excluded. Terms, cash with order.

AMATEUR—Young woman. Capable of playing piano part. Will opportunity for piano part of "A Girl in Every Home" stage direction and other dramatic ability. Address "Production," Boston, Mass.

AMATEUR—School graduate, 16, good student, boy, good at acting, dancing, singing, etc. Address "Opportunity," Dramatic Bureau.

A BOY—12 years old, good student, boy, good at dancing, singing, piano, etc. Address "Opportunity," Dramatic Bureau.

A YOUNG tragedie, 18, unfortunately unknown to the manager, would like to sing, piano, piano, etc. Address "Tragedie," Dramatic Bureau.

COUPURE—for me: drama girls; one condition: mainly grand and comic variety plays, and Liverpool, etc. Address "Coupure," Dramatic Bureau.

FOR SALE—Large collection of theatrical items, drama, grand opera, etc. Address "Fancy," Dramatic Bureau.

GERMAN actress, young, refined, experienced, good appearance (born American, speaking perfect English), would like to join good company. No objection to related vaudeville art. Address "Geraldine," Boston, Mass.

IF YOU WANT—Local business recently located after James Foster Miller (Colonel Miller), theatrical lawyer, of 207 Broadway, New York, can do it.

PARTNER wanted with six hundred dollars to manage company. Exceptional opportunity for right man. Address H. H. Minor.

TWO sketches; novel; German dialect; one farcical, one emotional. Apply to Jan Cross, care Dramatic Bureau.

WANTED—All property man, able to play small parts in vaudeville plays; must be refined; competent; state lowest salary in first letter; twenty-five weeks' guarantee. Vaudeville, care Minor.

WANTED—Property man for juvenile or juvenile, that will handle property man and wife, especially at low salary; all size and dance; work in evenings; other useful farce-comedy people write; panic salaries; must be here; no women wanted. Mail only. W. McGowan, mgr., My Wife's Family Co., Grand Hotel, City, until Saturday 12, Allenburg, Pa.

WANTED—Partner with \$200 for strong attraction to open Thanksgiving. "Business," care Minor.

WANTED—Property man who can act, with wardrobe; also versatile dramatic people for stock and repertory, and stars with plays and printing; or without, only the best. "Manager," Room 600, 1405 Broadway, New York city.

WANTED—Comedy character sketch for vaudeville; pay cash. "Sketch," Minor.

theatre Company very aptly points out "many a big dramatic claque has been made weak by a strong breath where the scene demanded close proximity of the principals." Dentist tablets meet this situation and remove the cause.

Walter H. Baker and company, the Boston play publishers, have just issued a new comedy drama, The Country Minister, which is strongly recommended for amateur performances. Professional rights are reserved. The Baker company also has its new catalogue of dialogues and entertainments ready for distribution and it will be sent free to any address.

Edward R. Salter is now hosting the tour of John Griffith in a new production of Richard III.

LETTER LIST.

WOMEN.

Adams, Alice Evelyn.
Bailey, Consuelo, Frankie Bailey, Mrs. Sheridan Black, Jane Blum, Lillian W. Brown, Minnie Tittle Bruno, Lorraine Bernard, Helen Blake, Eddie Bailey, Agnes Blair, Jean Brown, Sylvia Biwell, Helen Brandon, Berenice Buck, Myrtle Bohman, Norma Beaux, Edna Birch.

Coleman, Lillian, Adelaide Cotton, Corinne Clifton, Maggie Cattin, Mrs. J. P. Clark, Alice V. Chapman, Helen Corcoran, Mrs. F. W. Chapman, Alice Victor Crampton, Ursula Campbell, Helen Crampton, Marion Cameron, Dorothy Cartier, Ethel Clayton, Margaret Crawford, Berenice Childs, Dupont, Mayne, Mrs. Dahlby, Ethel Dutson, Gertrude Douglas, Clara Duran, Marion de Mille, Eddie Duvall, Louise de Lestat, Madel Day, Ethel Dorey, Adrienne D'Vorek, Gladys Dunn, Mrs. M. Davis, Josephine Davis, Elizabeth B. Davis, Helene Davis, Dolly Davis, Laura Dunn, Evelyn De Fallart, Mary Dougherty, Tom Drakos, Jane Dore, Matilda Doyle, Carrie D. Dean, Ollie Dawson, Minnie De Gruen, Elliott, Maxine, Alice Evans, Ruth Emerson, Mrs. Burton E. Everett, Mrs. Farrington, Adele Ferguson, Hazel Field, Georgia C. Feather, Georgia French, Ethel Fairbanks, Ethel Fuller, Maude Fulton, Edna Flint.

Gunderson, May, May Guyer, Mabel Greer, Louise Galloway, Mrs. Sampson Geller, Mrs. Louis Godhart, Hollie Hilde, Jean Hassell, Katherine Hamilton, Abbie Howard, Madeline Hassett, Caroline Hill, Violet Hiles, Wade Hendricks, Ethel Harbert, Jeanette Hooker, Margaret Hagen, Mary Harnish, Elsie Hale, Bertie Horan, Mrs. Ross H. Huntington.

Johnson, Josephine, Blanche Johnson, Koenig, Mrs. Kroese, Mrs. Henry Koenig, Helen M. Kelley, Vida Keane.

Le Verne, Lucille, Nellie Lynch, Pauline Loeb, Mrs. E. H. Lewis, Eva Loring, Daisy Lovinger, Margaret Love, Ruth Langdon, Fannie Ward Lewis, Mrs. E. W. Lewis, Mrs. Gilman Low, Grace Le Rue, Grace Leonard, Mrs. Geo. Lippard, Alice Lannon, Plastic Le Van, Florence Lawrence, Lucille Loring, May E. Linden.

Moretta, Allie, Elizabeth Moran, Nevada Maynard, Jessie Mandelsohn, Nina Morris, Georgia Morelli, Muriel Morris, Mabel Minton, Mrs. Wm. Morris, Violin Miller, Mrs. Lee C. Miller, Helen Moore, Norma Mitchell, Elizabeth Meredith, Phila May Miller, Mrs. Wm. H. Macart, Jessie Meredith, May Mullay, Laura Millard, Grace Manning, Mrs. Ora Myers, May Milburn, Pearl Munt, Eddie Murray, Mrs. Fitzgerald Murphy, Margaret McKenna, Mrs. D. L. McGrath, Mabel McNamee, Vicki McMillan.

Newhaven, Mayne, Ida Nevill, Nellie V. Nichols, Amy Neilson.

O'Brien, Nora, Marie O'Keefe, Odile Ordway, Pauline Rose A. Ogle, Leslie Preston, Mrs. I. W. Parker, Blanche Pfeiffer, Alice Quinn.

Hayton, Helen, Lila Russell, Dorothy Rosemore, Esther Rogers, Claudia Rodgers, Marie Rogers, Louise Remond, Louise Rutter, Nell Russell, Elsa Rollins, Maude Rowland, Millie Raymond.

Sloane, Kathryn, Mrs. C. B. Snyder, Rose Stuart, Lillian Saville, Bertha Sainville, Madel Shaw, Mildred Sanford, Estelle Sprague, Bessie Stuart, Queen Stewart.

The Mayne, Olive, May Trader, Mrs. F. A. Thrall, Eva Thatcher, Bessie Toone, Mae E. Tenney.

Vann, Maria, Mary Van Dyke, Louise Vale, Lucille Villiers, Grace Van Auker.

Watson, Lotte, Dolly War, Miss Watson, Marie Weller, May Ward, Bonita Walker, Isabelle Winslow, Freda Winslow, Claudia White, Elsie Wheeler, Victoria Walker, Rose Washburn, Alice Washburn, Mrs. Geo. Whipple, Peter Wallace, Ada Wadsworth, Killah, J. P., Mrs.

MEN.

Ahern, Chas., Inn. Anderson, Jerome Anthony, Clyde Armstrong, Geo. Arken, Chas. A. Armstrong, Louis Allard, A. Sidney Angeles, Archie Allen, Marcel Alexander, Alsworth Arnold, Fritz Adams.

Bennett, J. May., Arthur Bentley, Chas. Boworth, P. S. Barrett, Chas. Bradshaw, Arthur Buchanan, Edwin J. Brady, Wm. Brown, Arthur G. Baldwin, Chas. P. Brown, Thos. Burroughs, Walter J. Burns, Lewis Baker, Roy Dickens, Edward S. Franklin, J. Lewis, Lewis, Donald Buchanan, Jeff. Brewster, J. Lewis, Bill, Ernest Brante, Geo. E. Brown, Chas. E. Brown, Carter, John, Geo. C. Craven, Eddie Craven, G. G. Connor, Howard Ciffron, R. G. H. Collins, Geo. D. Collins, Will T. Channing, Augustus Costello, Harry Crockett, Lee R. Chaplin, Frank Carleton, G. E. Clinton,

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"Iggya Jewel did some good acting, not only in lighter parts but showed wonderful emotional powers in the scene in which she kills the old general, her father, to shoot her before the Indians can enter the post. The dramatic force of this scene is tremendous." Oakland, Cal., Courier.

The Courier says: "In 'The March Johnson' Miss Jewel kept up the standard she has maintained since coming to Oakland, and her pleasing personality lent much to the success of the production."

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SAN FRANCISCO.

The Heart of Maryland Revived—William Faverham—The Vanderbilt Cup—Items.

In spite of three political parties struggling for supremacy during the week of Oct. 28—which was the last one of the campaign—nearly all the theatres did a good week's business.

The Heart of Maryland was given a superb production at the Alcazar. Thais Lawson as Maryland Calvert sustained her reputation of being one of the best stock leading women in the country, and Will R. Walling as Colonel Thorpe—by his excellent make-up and convincing acting—incurred the contempt of every person who witnessed his performance. Bertram Lytell got all he could out of the part of Alan Kendrick, and A. Burd Wren as General Hugh Kenrick was capable. Ernest Gordon as the Duke in the role of Loyalty Calvert did a fine acting, particularly in his death scene. The Sergeant Blount of Walter Belasco was an interesting bit of character work, as was John B. Maher's Sexton. Others in well sustained parts were Howard C. Hickman, Fred J. Butler, Adele Religarde, Louise Brownell, and Daisy Loveling. Owing to his patronage the same will hold the boards another week, to be followed by The Mills of the Gods.

William Faverham in The Snow Man closed a successful fortnight's engagement at the Van Ness 2.

Checkers opened for a week on the 3. The inaugural opening of the Princess was The Mocking Bird. Cecilia Rhoda, who appeared in the leading role, has a pleasing and a well-trained voice, and is a graceful dancer and clever actress. Richie Ling as a gentlemanly pirate made a fine appearance, and acted and sang well. Harry Cashman in the leading comedy role lacked originality. There is plenty of material here—particularly at this time—for interpolations of a local nature. Zee Barnett and Edna Marquand are two young women well equipped mentally, besides being possessed of an equal amount of prettiness. Lucille Guindon, the contralto, has a good voice and knows how to act. The rest of the cast was adequate and the chorus, under the direction of George E. Lask, did good work. The settings were artistic, and the attendance throughout the week was big. Next week, The Geisha.

The Mayor of Tokio enjoyed a good week's run at the American. John L. Kearney, the leading comedian, was highly amusing. He has a unique style of his own, and has the happy faculty of keeping people in a good humor while on the stage. The play is well balanced, and the chorus a feature of the production. The stage was prettily mounted and correctly costumed. Maude Fealy in The Stronger Sex 8.

At the Novelty The Vanderbilt Cup was the week's attraction to fair business. The piece is attractively staged, and the music bright and catchy. There are many pretty girls in the co., and lots of good comedy. The principal parts were in the hands of Edgar Nelson, Helen Du Bois, Doro, Andrade, and Genevieve Victoria. W. H. West's Monarchs 2.

Ernest Howell's Players were seen during the week in The Cowboy and the Queen. The play that was enacted for last week took so well that it has been repeated for another week. Next week, The Outlaw's Christmas.

At the Colonial The Crust of Society, with a few alterations in the cast, was repeated this week. Next week, Captain Swift.

A large audience was disappointed 28 at the Dreamland Pavilion, owing to the nonarrival of Sousa and his band, caused by a railroad accident. The tickets were nearly all exchanged for the succeeding concert; all six of which drew big houses. The programmes were varied, and succeeded to please all tastes. In the course, "Waiting at the Church" was rendered for an encore.

The Ed Redmond Stock co. in its second week at the Lycra presented The Charity Ball to good business. Next week, Winchester.

The Davis Theatre reopens 11 with Zeke, the Country Boy, as the attraction.

HARRY E. DE LASAUX.

DETROIT.

The Little Cherub—De Wolf Hopper Back—Nannger Williams Improves His House—Gossip.

At the Detroit Opera House Oct. 31-2, The Little Cherub, with the brilliant Eddie Valentine as the mischievous Master Macintosh, drew fair houses. She was supported by the usual Freshman support, and Jessie Blakeley, an English importation, gave a rich specimen of the exaggerated comedy that flourishes across the sea. Henry V. Donnelly, Will West, Sol Solomon and Tricia Jemmy were given their share of applause. De Wolf Hopper, who has not appeared in Detroit since October, 1904, received a fitting reception 4-6 in Hippodrome. De Koven's music was a treat relished by those whose palates have become jaded by the coarse titbits of the other musical opera. Hopper was surrounded by artists of known quality, among them Marguerite Clark, Ada Deaves, Julian Reddy, William Wolf, Detmar Pompm, George O'Dell and Joseph Phillips. A typical Casino chorus rounded out the show Chauncey Gillett 7-8. E. H. Sothern 15-16.

The interior of the Temple Theatre, under the direction of Manager Williams, has undergone considerable improvement this season. Plate glass mirrors have been placed on the walls, and palms and ferns have displaced the action in the foyer. The stage has also been enriched with a number of new set of scenes painted by Stevens & Landis, of Chicago.

At the Lycra 3-9, Flora O'Hara, in Dion O'Dea, brought back to many faint reminiscences of W. J. Scanlan days. Mr. O'Hara has a clear, well-tuned tenor voice. He was well supported by Frank Rollason, Mart R. Stevens, John K. Peel, Florence Malone, Marie Quinn, Lou Ripley and little Dorothy Gish. The Burgomaster 10-11.

Woman Against Woman was produced by the Lafayette Players 3-4, and a well balanced performance given by the following cast: Albert Morrison, Charles Clegg, Cyril Gillie, Daniel Bruce, J. Francis Kirk, Edwin Battens, Harriet Burton, Helene Hadley, Ludovic Martin, Marie Haines, Adela Hurley and Ruth Higgins. Charity Ball 10-11.

Sam S. Howes, moving spirit of the Rialto Boulevard, pleased large audiences at the Avenue Theatre 3-8, as did a diversified olla. Campbell's Night-gales 10-11.

At the Gayety Theatre 3-9, the Ltd. Lifters satisfied the general public, as well as a large portion of Detroit's body politic, who visited the theatre during the week. The Smart Set 10-11.

The Smart Set, one of the brightest and most numerous shows that visits the Whitney Theatre each season, played to capacity business 3-4. Next, Josie, the Little Madcap.

An electric canopy, formed by various colored incandescent lights, has been placed in front of the Gayety Theatre this season by Manager Harry H. Hedges, and the display is probably as gorgeous as that of any burlesque theatre in the West.

ELYZ A. MARGNI.

INDIANAPOLIS.

E. H. Sothern Appreciated—Enthusiastic Audiences.

Mary Manning—Stock Notes—Concert.

Brewster's Millions played its first engagement here at English's Oct. 21-2 to good business. In Brewster, Edward Abbeles has a part that fits him perfectly, and to say that his work delighted his audience puts it mildly. It was perfection. Mary Ryan was a quaint, lovable Peggy, and Emily Lytton, stunningly gowned, was equally effective as Mrs. Dan. The balance of the cast was evenly good. The yacht scene was enthusiastically applauded.

E. H. Sothern finished the week 21-2, presenting The Fool Hard Said in His Heart There Is No God. Hamlet, and two performances of If I Were King. Large and appreciative audiences welcomed Mr. Sothern, who has not been seen here in several years. The local press praised in highest terms the work of the star and his co., especially that of Virginia Hammond, his leading lady.

Mary Manning opened her second engagement here in Glorious Betty 4-6 to a good sized audience that followed with interest and pleasure her charmingly gay, girlish and convincing portrayal of Betty Peterson. It is another case of a perfectly fitting part. Frank Gillmore was a manly and handsome Jerry Thompson, and Herbert Carr was well cast as the gruff, indulgent father of Betty. The other characters were well handled by Helen Macketh, Gertrude Clemens, Edward Trevor, Nicholas Judd, Percy Herbert, Clarence Williams, James A. Dickson and others. Bert Kendall in The Land of Dollars 7-9. The Hypocrites 11. McIntyre and Heath in The Ham Tree 12-13. Francis Macmillan 14. Dockstader 15, 16.

The Smart Set drew the usual large houses at the Park 31-2, and pleased with a hilarious performance. Nellie, the Beautiful Clock Model, opened to capacity houses 4-6 with Clara Joel in the title role. Paramount 2-3.

The Magnetic Stock co. opened the week of 4-9 with The Christian. The leading parts were admirably played by Jane Kenpark, the new leading lady, and Theodore Gamble. When We Were Twenty-One 11-12. The teachers of the College of Musical Arts gave a recital at the college 8.

Charles W. Clark, baritone, will give a song recital at Calcutta Mills Hall 8, under the auspices of St. Paul's Men's Club.

Under the direction of Franz Bellinger, the Macmillan will give its first concert of the season at Macmillan Hall 8, assisted by Johannes Miksch, violinist, Miss. Cecilia F. Kinsella, soprano, Elsie Hastings, pianist, and Arnold Snouffer, harpist.

Frank Macmillan comes to English's 14, and Jas. Kellell will give a concert at Calcutta Mills Hall 27. Florence Webster, of this city, who made her professional debut in The Top of the World, is now in vaudeville in the English's.

PEARL KIRKWOOD.

SPOKANE.

The Alaskan Popular—A New Play Promised—The Curtis Company—Notes.

Spokane likes The Alaskan, which was presented in the Spokane Theatre the week of Oct. 21, playing to big business at each of the eight performances, and equaling the receipts of Ben Hur, the only other play that ever played in this city so well. Mr. Girard, who wrote the music for the piece, was in the role of prospector and made a good impression, though he was overshadowed at times by Edward Martindell as Totem Pole Pete, whose songs with chorus and sextette were repeatedly encored. Agnes Cain Brown in the chief female role was captivating, but statuesque Annie Adair carried off the honors as the widow and chaperone. Teddy Welsh, Hamlin Vinard, and William Farnes were seen in comical parts. The chorus, including sixteen male voices, were heard to sing. Oscar Hoffnau whistled the baton. It is announced that Mr. Girard will remain at the head of the co. until next Spring, when an original comic opera, to be called The Date Line, will be produced at Chicago. The book is by Joseph Blythen and Paul West and the music by Mr. Girard. The scene is the south Pacific sea, where the one hundred and eighttieth meridian meets a mythical island, thus making a difference of a day on two sides of the island. The chief role is an admiral, who has never been over the date line. The play is a satire upon present day civilization. Underlined are: The Calliope Widow 4-5. The Ollie Moon Quartette 6. Killies' Band 7. The Holy City 8. Old Northern 10-12. Louis James in The Merry Wives of Windsor and The Two Drunken 13, 14. Sarah Tracy in The Spider's Web 15, 16. Marie Cahill in Marrying Mary 19, 20. Calve and co. in recital 22. The Yankees Present 23-25. Max Flynn in The Man on the Box 27, 28. Uncle Tom's Cabin 29. The Vanderbilt Cup 30. Dec. 1.

The Mountebank, with Clay Clement in the name part, supported by Kathleen Kerrigan and the Curtis Stock co., attracted big business to the Columbia Theatre the week of 27. Mr. and Mrs. Clement closed 2 and will return to the East. Noel Travers will head the co. the week of 3 in The King and Queen of the Gamblers.

Jessie Shirley and George McQuarrie, supported by the Shirley Stock co., played to big audiences at the Auditorium Theatre the week of 27 in January, a four days. New York, Boston 10-11, and next play.

Francis Nelsonson, former manager of the Edison Theatre in Spokane, has gone to Los Angeles to manage a Sullivan-Coddington house.

Jacob Ellis, of New York, lectured before a large audience in the First Methodist Church 28.

The home of Mr. and Mrs. Eugene Mockbee (Virginia Briscoe) was gladdened by a bright girl baby 29. Mr. Mockbee is with the Curtis co. at the Columbia Theatre. His wife is playing leading parts with the Shuberts at the Auditorium Theatre during the three months' absence of Jessie Shirley.

W. H. MC CREA.

MILWAUKEE.

James K. Hackett's New Play—The Treat of the Season—Melodrama—Rose Melville—Gadski.

A veritable treat is the universal comment on the production of John Gladys' Honor, by James K. Hackett and his co. at the Davidson. The premiere took place 4 and the initial performance was held under the auspices of the Milwaukee Press Club. The opening audience was, perhaps, the most critical and observing one of the season, and the spontaneous cheering at the end of the various climaxes was indicative of the hearty appreciation of those present. The play, by Alfred Butera, and just seen for the first time in this country, is a powerful one, and Mr. Hackett and his supporting co., all of whom are highly artistic, are necessary for an adequate and satisfactory production. It is probably one of the strongest plays in which Mr. Hackett has ever appeared, and a more artistic and brilliant production has never been seen in this city. As could be expected, Mr. Hackett's co. was uniformly successful in a difficult role and is ably supported by Miss Durrah, an English actress making her first appearance in this country. Among others in the co. who are deserving of special mention are George M. Graham, Walter D. Greene, Lawrence Edling, David Glasfurd, William Sauter, Olive Oliver, Edna Waterman, Beatrice Buckley, and Irene Moore. The scenery is a great aid and materially enhances the value of the play. The engagement will close 6, to be followed by a Florence Revue 8-10, then nights, closing 9.

The Wild Girl's Million, presented by the Russell Brothers and co., opened a week's engagement at the Alhambra 3 to the usual large houses. The play is enlivened by several singing and dancing specialties and has been mounted in an adequate manner. Week commencing 10. Bonita in Wines, Woman and Song.

The old favorite, His Hopkins, with Rose Melville in the title part, is again making forth at the Bijou and opened 3 to good business. Week 10. Kellar and Son 11-12.

The Sunday audience at the Pabst Theatre were entertained by the German Stock co. presenting Der Statutenmeppe, a musical farce.

Burton Holmes' interesting series of Travesties are attracting large houses to the Pabst, and the lecture on London 4, 5, was specially well attended.

Perullo and his band are nearing the end of their very successful engagement at the Hippodrome, and as a result the audiences are not so well materially enhanced as they leave for other climates.

The next musical event of importance was at the Pabst 8, when the Arctic Musical Society presented Madame Gadski in concert, assisted by Frank La Forge, pianist.

H. L. ROBINSON.

KANSAS CITY.

Leo Dibrichtin—The Belle of Mayfair—A Welcome Announcement—Notes.

Before and After was the Willis Wood attraction Oct. 31-2, playing to good sized audiences at each performance. Leo Dibrichtin scored heavily. It is quite a relief to again witness a good old time farce, such as the above proved to be, and that the audience were again fully attracted to by the frequent and enthusiastic cheering.

The Belle of Mayfair played the week of 3-9 at the Willis Wood to about the biggest succession of audiences this season, as the theatre was practically sold out at every performance. The piece pleased immensely, to say the least, both press and public declaring in its favor. Elsa Ryan, Ignacio Martineti, and Richard Carroll carried the three principal roles to general satisfaction. James T. Powers in The Blue Moon 10-11.

David Hinman in His Last Dollar held the boards at the Grand 3-9 and pleased the usual good sized audiences. The supporting co. were good throughout and the production was kept up to original standards in all departments. Dream City 10-11.

A Race Across the Continent was the offering at the Gillies 3-9, showing to good business. The three leading parts were admirably taken by James Neenan, Julia Morton, and F. A. Tolpinson, while less important roles were in capable hands. Harry Clay Biancy in The Bow Detective 10-11.

At the Auditorium, The Volunteer, Organized held forth for the week of 3-9 and played to very satisfactory business. The play has been seen here several times before, but always pleases, and its reworking seems to meet with popular favor. A good co. presented the play and it was well staged and costumed. Coney at Vassar 10-11.

The Sunday evening attraction that has pervaded Kansas City for the past few weeks is that of grandfathers, now, confirming a decision by the citizens. Josie in the meantime the induction still holds and the theatres are keeping open on Sundays, as usual. A decline is expected during the course of a very few days.

A big seat sale is already provided for the engagement of Madame Calve, who is to appear at the Auditorium in concert for one night only, 9.

An announcement that is received by our theatregoers with particular interest is that of Mrs. Moore's return to the stage in the week of 19-22, presenting two of her greatest successes, Leah Klenow and Tess of the D'Urbervilles. This will be the first regular dramatic attraction of the season at this theatre, as it has been playing advanced vaudeville since its reopening, Sept. 2.

D. KERRY CAMPBELL.

ST. PAUL.

The Land of Ned Popular—Thomas Sher's Annual Visit—A Capable Actor—Notes.

The Land of Ned is just as popular as it was a year ago, and the co. that is presenting it is just as clever. It opened 3 for four nights at the Metropolitan, and is drawing very satisfactory business. Lucia Drew, Ursula March, and King Wilson are easily the favorites. The chorus is above the average, and the scenery excellent. Next attraction, Max Fleischer in The Man on the Box 7-9. Florence Roberts in Mrs. Moore 10-11.

At the Grand week of 9 Thomas Sher and his co. come to St. Paul for the first time for the season. The opening of the Grand took place to its greatest effect, and it is a great favorite in St. Paul. His comedies are, for us, to be a capable actor, and his comedies are, for us, to be the standard of the higher priced houses. His repertoire during the week has been The Devil's A Riddle, A Riddle of the Devil, and Mr. Hyde. The audience is which Mr. Sher stages his comedy are a number of special meetings. One of the best houses in the English's.

HARRY G. WILLIAMS.

PEORIA.

Charles W. Clark, baritone, will give a song recital at Calcutta Mills Hall 8, under the auspices of St. Paul's Men's Club.

Under the direction of Franz Bellinger, the Macmillan will give its first concert of the season at Macmillan Hall 8, assisted by Johannes Miksch, violinist, Miss. Cecilia F. Kinsella, soprano, Elsie Hastings, pianist, and Arnold Snouffer, harpist.

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PEARL KIRKWOOD.

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Grand Opera Well Attended—Little Johnny Jones
—The Crisis—Other Attractions.

The Milan Grand Opera co. opened week Oct. 26-2 in an excellent production of *Mignon*, offering to the public an all star bill and drawing an audience worthy of the excellence of the cast and its work. With such singers as Luis Bacalov singing the part of Mignon, Adelina Pachovna as Elvina, Angelo Parisi in the role of Giulio, and Paolo Walman as Lotario, the performances left little room for criticism and was without doubt, the best ever given in this city. The Milan co. consists of thirty-five artists, a most accomplished company and orchestra, with suitable stage equipment, and when we speak of such artists as above, together with Giuseppe Finissari and Chev. Signorini, who brought forth no end of applause to their splendid work in *Pagliacci*, it is with the utmost sincerity, coupled with our gratification for being so fortunate as to be able to enjoy four weeks of perfectly given opera. Next week's bill will comprise *Ostello*, *La Tosca*, *Barber de Seville*, *Trovatore*, *La Tosca*, *Barber de Seville*, *Trovatore*. At the season opening Little Johnny Jones attracted wide interest, while *Norman MacLeod* in *The Squaw Man* will fill the theatre 4-6, judging from advanced sale, *Old Kentucky* 7-9 and then *Miles*, *Modiste* for a week.

The *Crisis*, as staged and played at Belasco 28-3, with Lewis Stone creating a fine, manly Stephen Brice and Blanche Standish a charming Virginia Cavall, drew splendid houses and more than satisfied. Next week, *The Heart of Maryland*.

That old exciting and stirring patriotic drama, or, better still, was play held by the *Young*, proved a hit for the Burlesque 27-2. With the full strength of the co. together with a special engagement of Mac Greenleaf, a past favorite and never to be forgotten, little was left for desire. *Sky Farm* is the next in line, with two special matinees of *A Doll's House*.

A crowded house witnessed the opening performance of the Royal Coat 27 at the Los Angeles Theatre, and the general opinion was that *Frances* and *Wade's* jolly musical comedy was full of vibrant music and well worth seeing. *The Billionaire Girl* follows.

At the Grand 27-2, Frank King presented *Chris Perkins* in *The Little Prospector*, and well presented at that. *Tom Yonson* follows.

Madame Bartholdi and her well trained birds opened a rather interesting bill at the Orpheum 28-3, with Laddell and Crouch in a sprightly song and dance turn following. The Royal Hawaiian Quintette made quite a hit, as did the *Toddy* Trio of German acrobats with their new *laughing*. Next were *Charles* and *Lily Chardine*, excellent in their *juggling* act, and, as well, artists on the xylophone.

DON W. CARLTON.

PORTLAND, ORE.

Checkers Well Received—The Three of Us—Diplomacy Revived—Comic Opera.

Checkers came to the Hollie Oct. 27-29 with Hans Robert in the title-role, supported by a well balanced co., and was enthusiastically received. The Three of Us delighted theatregoers at this house 20-21, while *Constance* acquitted herself admirably in the role of *Rhy MacCleary*, as did Thomas Emory as *Glen*. The two masculine parts, Steve Townley and Louis Beresford, were well played by Henry Hall and Walter Horton, respectively, and Jennie Le Monte's performance of the Irish Servant stood out a distinct individual success. *Gilda Nethercole* finished out the week 1, 2, presenting *Camille Sophie*, and *The Awakening*.

The Yankee Regent 3-4, *Raffles* 7-9. *Diplomacy* was given a splendid production at the Baker Theatre 27-28. Marion Davies played the rôle of *Constance* with skill, and Louis Kent's work as *Dora* was here enthusiastic applause. Austin Webb and Donald Bowles shared success in their portraits of the *Brothers Bonscire*; Robert Humans gave a finished performance of the character role of *Baron Stein*; William Bernard contributed to the excellence of the performance as *Count Orlow*; Mrs. Gleeson as the vain and frivolous Dowager could not have been improved upon, and Howard Bassell was a capital *Algy Fairfax*. A *Hole in the Ground* will follow for the week beginning 3.

The San Francisco Opera co. at the Marquis for their second week's bill sang *The Highwayman* 27-28. George Elkin made a hit at *Orpheus*. Cunningham was Captain *Bearfoot*, and won the highest praise not only for the way he sustained the character, but by his singing of the rôle as well. Aida Henmi as *Constance* looked, acted and sang in a way that added to the success of the offering. The play was richly costumed.

The real heart throb, *Thorne and Orange Blossom*, came to the Empire 27-2, and was enthusiastically received by the patrons of that house. The Sweetest Girl in Dixie follows 2.

A *Strangle* for Gold packed the Star Theatre during week 28-3, and the Governor of Kentucky 2-3, and gave a big reception at the Lyric. *Confessions of a Wife*, at the Lyric, follows 4, and *Woman Against Woman*, at the Star, 4-6.

JOHN F. LOGAN.

PROVIDENCE.

Madam Butterfly—A Superb Production—Vivian Prescott—The T. M. A. Benefit.

The Providence Opera House was filled with large and fashionable audiences 4-6, the drawing card being the Henry W. Savage Grand Opera co. in *Madam Butterfly*. The production was superb, being presented in a flawless manner and beautified stage. At the opening performance *Vivian* appeared in the title-role, and *Constance* in her ovation. She scored a well deserved hit of large proportions and was roundly called before the curtain. Vernon Stiles as Lieutenant *Pinkerton*, Harriet M. Behens as *Frank*, Emile Cole as *Kate*, and Thomas D. Richards as the United States Consul were excellent, and they were supported by a fine co. and a large orchestra under the direction of Walter H. Rothwell. On Tuesday evening *Phoebe* Strakoff had the title-role, Ethel DuBois Houston with the *Frank*, Ethel Gilbert appeared as *Kate*, William Scully was the *Liaison*, and Otto Crotzke the *Consul*. Dora Phillips with the *Madam Butterfly* at the Wednesday matinee and on Wednesday evening the title-role was sung by Elizabeth Wolf. The engagement will go on record as one of the best of the season's offerings at the Providence. *Digby Bell in Shore Acres* 11-13.

A Child of the Regiment presented Vivian Prescott at her best at the Empire 4-6 and she was greeted by large houses. As the Little Magpie Miss Prescott played with a dash, and the charming bows with her were well received. Tom Haskill, who gave a fine characterization of the Western hero, Tom Haskill, the scenic features were unusually good. Around the Clock 11-16.

Jules Jordan, of this city, has just completed and put into rehearsal a one-act comic opera entitled *Love and War*.

The first Arion Club concert will be given Dec. 18, when *Dubois' Paradise Lost* will be rendered.

Providence Lodge, No. 10, Theatrical Mechanical Association, held its annual theatrical service in Keith's Hall afternoon 3. The members of the lodge were present in large numbers and there were present also many visitors from other lodges. A programme consisting of music by the T. M. A. Orchestra, singing by Emma Duval, Georgiana Carrier, Bob Allen, and Quartette, trombone solo by Archie Jelbert, moving pictures by Electrician Owen Ruddy, of Keith's, and address by President John A. Masterson. Charles I. Luther, and His Honor, P. J. McCarthy, Mayor of Providence, was well received.

HOWARD C. RIPLEY.

CLEVELAND.

Lillian Russell's New Play—The Vaughan Glaser Company—Little Williams—Notes.

Lillian Russell, supported by a fine co., was seen in her new play, *Wildfire*, at the Euclid Avenue Opera House 4-6. It is a play dealing with home racing, and full of comedy and dramatic interest. Will Arkle as *Bud*, the stable boy, gave a good portrayal of this character, and Albert Cuthill as the Trainer was all that could be desired. Harry Bradford as the *Jockey*, and Annie Buckley the Maid made good as negro delineators. The staging of the piece was a feature of the production. The Lion and the Mouse 11-16.

At the Colonial Theatre 4-6 the Vaughan Glaser Stock co. presented *At the White Horse Tavern*, which was highly acclaimed by the clientele of this popular co. Vaughan Glaser made much of the character of *Leopold*, the head waiter, and Fay Courtney made a charming Hostess, and the rest of the co. all had creditable roles. The piece was finely staged, and the rainstorm was realistic. The Mid-Atlantic 11-16.

The *Cowboy Girl*, played by Marie Flynn, was the attraction at the Lyceum Theatre 4-6. *Flik O'Mara* 11-16.

Little Williams as *Jude*, the Little Madcap, was at the Cleveland Theatre 4-6. *Nellie, the Beautiful Cook Model*, 11-16.

In Missouri was the bill at the Majestic Theatre 4-6, and was given a good presentation by the stock co., which is becoming quite a favorite with the patrons of this popular house on the sunset side of the river.

Norman MacLeod, under the nom de plume of Malcolm MacDonald, is doing good work as dramatic critic in the "Plain Dealer."

Mac Westerhouse has been in New York the past two weeks securing attractions for the Hippodrome.

Oliver Starnes gave a piano recital at Chamber of Commerce Hall 6 to a delighted audience.

WILLIAM CRAYTON.

SEATTLE.

Iabel Irving—*The Heir to the Hoors*—The Fantagio Stock Company.

At the Grand Theatre Who Has Everything Oct. 27-2, with matinees 30 & 2, drew medium and large houses. Iabel Irving, who appeared here in *Susan in Search of a Husband* last February, displayed grace and mien in the principal rôle. The support was moderate. Other entertainments in repertory: *Conqueror* 2, 4 and 6; *The Aristocrats* 5, 7, *Caprice* 6; *The Second Mrs. Thompson* 7, *Caprice* 8.

At the Seattle *The Heir to the Hoors* 27-2, with matinees 31 and 2, pleased medium and large houses.

Frank Morris now is cast for the principal part and Alice Merrill is the leading woman. Under Southern Skies 8-9.

At the Lois the Fantagio Stock co., under the direction of Arthur G. Mackley, gave a good presentation in *Madame Mac*-4, which was well received.

John E. Bowles in the leading rôle interested the part with care and fidelity. In the cast were Allene May, Margaret Oswald, Jane Asther, William C. Dowlin, Philip Sheffield, Harry Cummings, Robert W. Lawrence, Carl Hinckley, and other members of the co. who all contributed to the success of the performance. Same co. in *A Milk White Flag* 4-10.

At the Third Avenue the Charles A. Taylor co. gave a very enjoyable and spirited performance in *Beacon Lights* 27-2, which was well received throughout the evening.

James E. Clark in the leading rôle gave a natural and complete interpretation.

Louetta Taylor as Myra Halines invested the character with interest, and her interpretation appeared true to life. James G. Morton as Will Dawson was effective. Tony West as a scheming lawyer was clever. Eddie Cooney made a good Carrie Calhoun. Eddie Howard as Grimes made the most of the part and the rest of the support, which included J. C. Hudspeth, Fred J. Tracy, J. J. Tracy, Eddie May, and J. E. Tracy, was good. Little Edith Haynes as Charlie Hayes appeared thoroughly at home and showed her cleverness to good advantage. Same co. in *Across the Pacific* 2-9.

The Seattle Choral-Symphony Society gave a fine rendition of Mendelssohn's *Hyde of Prairie* afternoon 27, which drew only a small audience.

The unfavorable weather affected the attendance at the theatres, causing a considerable shrinkage at various performances during the week.

BENJAMIN P. MESSERVELY.

NEW ORLEANS.

Mrs. Fiske in *Leah Kletchka*—Audiences Enthusiastic—The Grand Mogul—Stock Companies.

Mrs. Fiske and her competent co. in the second week of their engagement at the Shubert Theatre 4-9, presented *Leah Kletchka* to large and enthusiastic audiences. Very different from *Teek* is the character of Leah that Mrs. Fiske gives, and opportunity to display her remarkable versatility. This she did superbly. The rôle afforded her many opportunities, which were made the most of, and the flattering commendations of press and public were fully justified and merited. Charles Harbauer, Guy Bates Post, and George Ariles met every requirement of their respective roles. Me, Him and I 10-16.

The Grand Mogul, put on by an exceptionally good co. was the drawing card at the Indiana Theatre 3-6. Frank Martin was the best from production in the co. and Maude Lillian Reed in her several scenes showed vocal attributes of a high order. The scenery, costumes and chorus cannot be surpassed. Maude Adams in *Peter Pan* 10-16.

At Blaney's Lyric Theatre the Baldwin-Melville Stock co. presented Mr. Blaney from Ireland 3-6. Maurice Freeman in the title-role gave the usual good account of himself, and That Magrane, Moda Glenn, and Dennis Davis were cast in their respective roles. *Leah Kletchka* closed 3, but reopened 15 with the Black Patti Troubadours as the card.

The Casino Girls was the bill at the Greenwall 3-6. Aside from one or two vaudeville features there is nothing to recommend the extravagance. Bobbie's Kalcherbockers 10-16. J. MARSHALL QUINTERO.

DENVER.

Fritz Schiff Plays to Capacity—Arizona—Stock Company Attractions.

Present financial conditions seem to have had no effect as yet upon theatrical business here. Every theatre in town had crowded houses the week of Oct. 27-2. The Broadway was sold out for each of the seven performances of *Mille*. *Madame* given by Fritz Schiff and her excellent co. It was generally conceded that nothing better had been seen here in years. *Clara Gillingwater* gave a portrayal of the American millionaire that was a credit to her native town. Josephine Hartnett looked stunning, and played her part well. The performance was finished in every detail. Jessie Scott as *Salomy Jane* 4-6. Sonny's Band is booked for two concerts at the Broadway, Sunday, 10.

Arizona was well presented at the Taber by a capable co. *Just Out of College* 3-6. *The Isle of Spice* 10-16.

Big business continues at the Curtis. *A Girl of the Streets* is the attraction 3-6.

The Stockwell-MacGregor Stock co. will open the Baker Theatre 2 when *We Were Twenty-one*.

The new 40-cent vaudeville house on Colorado Street will be opened some time this month. It is to be called the Majestic. All Denver is glad to know that Max Fabish is to be the local manager. Mr. Fabish was treasurer of the Graham since its opening several years ago, until within the past few months, when he left to take charge of a theatre in Louisville, Ky. Denver is noted for its affable box-office men, but there has never been one more popular or universally liked than Mr. Fabish.

The Broadway was well filled on Friday afternoon, 1, when *Signor Cavallo* and his splendid Symphony Orchestra gave a concert that the audience had every reason to be pleased in this city. *Technicolor's Fifth Symphony* was finely rendered. Charlotte Mandanda, the soloist on this occasion, was enthusiastically received.

SALT LAKE CITY.

Jessie Izett a Charming Jane—Murray and Mack's Company Amusing—Stock Companies—Notes.

Sally Jane, with charming Jessie Izett in the title-role, was given at the Salt Lake Theatre four performances to good business. The play seemed to please patrons, and Miss Izett received applause and a bouquet. The support was excellent, and the whole performance well staged. The Time, the Place and the Girl filled out the week to good houses. John E. Young and Theodore T. Cook were popular in their string of rapid fire witcrisms. *Edna* Jones and *Edna* Moore were equally popular in their dancing. *Elsie* Goodwin had little to do but look pretty in a red cross sash's uniform, but she surely made a hit. C. M. Griffin, Bert Devilin, J. S. Kinlow, and Richmond Kent were each acceptable.

Fritz Schiff 4-6. *The Lion and the Mouse* 7-9.

Patrons of the Grand got a treat for their money in Murray and Mack's co. of funny men and pretty girls who played 27-30 to full houses. Max Bloom, Thomas T. Shee, Gracey Whittemore, and Gladys Van each showed houses with the aid of their dancing. The chorus and hotel houses good. The latter half of week was filled to good houses by the *Her* *Her* Brother's Sake co. *Marjorie Manderville*; Sam T. Reed, Jessie Lyons, George A. Childs, and Myrtle Reed were popular in specialties. *The Choir Singer* 3-6. *Love* in New York 7-9.

At the Lyric the stock co., which has proven popular, presented a farce entitled *Tom's Troubles* at Saltair Beach, said troubles serving to keep audience in roar of laughter. Homer Long, Mabel Layton, Dally Courtney, Fannie Falls, Money Long, and Percy Daville were each acceptable. Several good specialty acts were also given.

At the Orpheum week of 4: *Eight*, *Vanar Girls*, *Inez Macaulay*, Mr. and Mrs. Jimmie Barry and co. *Chinko*, *Makmuri*, and *Minnie Kaufmann*.

C. R. JOHNSON.

James T. Powers Please—Cafe in Concert—Melodrama—Other Attractions.

At Boyd's Theatre, James T. Powers and his large and capable co. opened a half week's engagement 3 to a good house, and the audience testified their appreciation of an excellent performance. *Cafe 7*.

Bells of Mayfair 11-14.

At the Krueger *The End of the Trail* Oct. 21-2 was sufficiently thrilling to enthrall the regular patrons of this house, and was as usual, fairly good.

Marie Powers opened a two night engagement 5 and 6, a dramatization of Mary J. Holmes' popular novel, *Less Rivers*. Support was fair and attendance good. W. R. Paxton in *Show Boys* 5, 6.

gave a fair interpretation of the part, and was supported by a co. of average merit.

The Fighting Chance 7-9. *An Old Sweetheart* of Mine 10, 11. A Millionaire Trap 12, 13. *A Slave Across the Chamber* 14-15.

J. H. BINGWALY.

LOUISVILLE.

Ethel Barrymore—Wilson Lockhart—Ethel's Home Destroyed—Items of Interest.

Ethel Barrymore in her new play, *Her Sister*, drew large business to Macaulay's three nights and matinees Nov. 4-6. While Louisville theatregoers were not especially impressed with the play, Miss Barrymore, always a favorite, was warmly welcomed. Wilson Lockhart concluded the week in *The Bondman*. Week of 11-12 this house will be occupied by the Gingerbread Man and *The Tattooed Man*, each appearing three nights and matinees.

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THE VAUDEVILLE STAGE

NEW VAUDEVILLE ACTS.

SEVERAL FOREIGN ACTS, AS WELL AS MANY DOMESTIC NOVELTIES.

Harry Lauder, Corinne, Hal Davis, Henry Horton, The Novello, Mitchell, Willard and McCarthy, Hawley and Lee, Ralph and Nellie Howard, Minnie Duncan and Arthur Godfrey, Le Maire and Le Mair, Lewis and Harr, Le Pelletier and Leonard and Bastedo Are Newcomers.

The following acts, new to New York, were seen last week in the local theatres:

A Very Clever Scotch Comedian.

Harry Lauder, the Scotch comedian, who is one of the most of the English public, made his American debut last week at the New York, and scored one of the most remarkable successes ever achieved by a foreign artist in this country. Not since Chevalier's opening night at Koerner Hall's about ten years ago has such an outburst of enthusiasm been witnessed as took place on Monday evening, when the clever Lauder, after holding the boards for a solid hour, was obliged to make three or four speeches before the next turn was allowed to proceed. He opened in the afternoon, and the welcome given him then encouraged and stimulated him to put forth his best efforts in the evening. Scotchmen were plentiful at both performances, and there was many a lusty shout that must have made the comedian feel that he was among friends. He does not have to depend upon his countrymen for appreciation, however, as his humor is of the sort that appeals to people of every nationality. In stature he is short and stout, and he owns a jolly pair of bony legs that are good for several hearty laughs every time they are set in motion. Mr. Lauder has a rare personality and fairy erudite magnetism. He has a confidential manner that makes every man, woman and child in the audience feel that his songs and patter are being given solely for his or her benefit. This natural gift enables the performer to make an hour seem like fifteen minutes, and makes every minute of the hour a golden one. Mr. Lauder's material is not much above the average; it is his way of handling it that counts. He makes his entrance in a suit of kits and starts to sing and talk about a journey made by himself and a friend named "Mackie." He is almost overcome with laughter in telling his story, and the laughter is so contagious that the whole house is soon chuckling in unison. This is followed by a dirty called "Stop Yer Ticklin', Jock," that tells of his courtship of a bonnie lass who giggles at his approach. This song has a laughing refrain that is irresistible. A change of costume and character brings the performer back as a simple Scotch boy with a song called "I'm the Nearest of the Family." It is a delightful study of an overgrown lad, who is not quite as smart as the rest of his playmates, but who nevertheless manages to outwit them. The monologue that goes with the song is delivered with a skill that shows Mr. Lauder's art at its best, and underlying the humor it contains there is a touch of pathos that almost brings a tear with every smile. The final song is a little called "I Love a Lassie," and in this Mr. Lauder sings the praise of his sweetheart in a most engaging way. The girl he is singing about appears and he and she join in a little dance that fairly brings down the house. Mr. Lauder's first work in New York was a series of ovations, and it is doubtful whether his work was ever better received even in his native land. He can go back home with a fine, big American plume in his Scotch cap, and tell his friends that in the United States real talent finds ready appreciation, and that there is a big, nearly Yankee welcome waiting for any performer that can "deliver the goods." On the opening night and several times during the week Mr. Lauder was obliged to sing as an encore "We Parted on the Shore," which is quite as good as anything else in his repertoire.

A Thrilling Auto Play.

Hal Davis, who is remembered as a young actor who believes in keeping things humming while he is on the stage, returned to New York and headed the bill at the 125th Street Theatre in a play called *A Race for a Wife*, by Arthur W. Stace, in which two real automobiles have star parts. Mr. Davis deserves the greatest credit for the manner in which he has staged the play, as the scenery and mechanical effects are of a very elaborate and effective description. Mr. Davis appears as an enthusiastic young automobilist, who is in love with a girl whose father does not look upon his suit with favor. Of course the young people decide to slope in an automobile, and naturally the old man gives chase in another machine. It is unnecessary to say that the race is very exciting and that at the fall of the curtain the stern parent is being rapidly outdistanced by the happy pair. The panoramic effect used in the race scene is splendidly managed and the effect is very realistic. The work of Mr. Davis and his associates, Elsie Ridgeley, William F. Powell, and Herman Klumpp during the earlier scenes, is very good indeed. The act is sure to create a sensation on any bill.

A Rural Playlet.

Henry Horton, who formerly starred in Eben Holden, made his vaudeville debut at the Twenty-third Street Theatre in a sketch called *Uncle Lem's Dilemma*, by Edward Locke. The scene is laid at Hurley, N. Y., and the characters are Uncle Lem Smiley, his daughter, Rose, and a youth named Joe Cason, who is in love with Rose. The old man is anxious to marry Joe's mother, but the daughter is opposed to his marrying again. This is his dilemma, and he solves it by helping Joe to win his daughter's hand, which leaves the road to happiness clear for himself. It is a simple little story, clearly and humorously told, and made a good impression on account of Mr. Horton's clever delineation of Uncle Lem, who is one of those old farmers that everybody likes. Louise Hardenburgh played the daughter and James O'Neill was the lover. The two settings and accessories were appropriate and tasteful.

Neat Sketch from England.

Minnie Duncan and Charles Godfrey made their American debut at the Colonial in a sketch called *Me and 'Er* in which they portray coster types with great cleverness. The sketch tells a pretty little story of a lad who has heard that he is to become wealthy through the death of an uncle. On the strength of this he makes extensive purchases of clothing and millinery for the girl of his heart, and they are as happy as two children until a messenger arrives with the news that the uncle has bequeathed his money to charitable institutions. This brings down the curtain with a touch of homespun pathos that is exceedingly well presented. The little play is charming throughout, and the acting is of a superior order. Miss Duncan and Mr. Godfrey need have no fear about having to return to England in a hurry, as acts of the kind they present are extremely welcome.

Some Real Southern Dialect.

J. H. Lewis and Anna Harr were newcomers at Pastor's in a sketch called *Along the Suwanee*. The characters are an old mammy and her husband of the real Southern variety. Both performers are clever and come very close to the

dialect of the genuine darky. Their sketch is very crude, however, and if it were thoroughly revised by an expert it would be a most acceptable offering. They should pattern it after the style of acts formerly used by McIntyre and Heath, with plenty of "nigger" dialogue, instead of the disjointed remarks used at present. The singing was acceptable, being accompanied by a banjo and guitar. Special scenery was used, but the effects were badly handled. There is the groundwork for a first-class act in Lewis and Harr's sketch, and they should lose no time in improving it.

A Pretentious Acrobatic Act.

The Novello, Mitchell, Willard and McCarthy, Hawley and Lee, Ralph and Nellie Howard, Minnie Duncan and Arthur Godfrey, Le Maire and Le Mair, Lewis and Harr, Le Pelletier and Leonard and Bastedo Are Newcomers.

The Novello, who were at the Twenty-Third Street Theatre, who were not new to New York, having appeared here last Spring with the Barnum and Bailey Circus, but this was their first time in vaudeville. Their act is almost too big for an ordinary stage, and shows to much greater advantage in a circus ring. They use two elephants, two ponies and several dogs, as well as several people. The act consists of excellent acrobatic work, and the feature is a somersault by one of the men from the end of a board that is tilted by an elephant, the performer landing on the animal's back just as the elephant reaches the other end of the board. The entrance and exit of the act are very imposing, and there is a touch of Oriental color about it that is very pleasing.

A Bit of Western Life.

The Le Pelletiers were in the Pastor bill with The Cheyenne Trail, a sketch of life in the West. The scene is laid in a saloon, Miss Le Pelletier impersonating a harried and her partner filling a dual role. Motion pictures play an important part in the plot, which deals with the adventures of "Billy the Kid," who finds amusement in the wearing of clerical clothes, and of course meets a violent death. The acting was good in spots, especially when Miss Le Pelletier held the stage, but the act did not make a very strong impression.

A Conventional Farce.

F. E. Mitchell, Alice Willard and Dan McCarthy were the headliners at Pastor's in a farce by Will M. Cressy called Number Twenty-three. The scene is laid in a matrimonial agency, and the plot revolves around the man who runs the office and a widow who has been married twenty-two times and is looking for a twenty-third husband. The piece is very conventional and is not up to Mr. Cressy's usual standard. The three players work very hard, and with better material should be successful.

A Popular Comedicane.

Corinne, who has been before the public since her early childhood, was a special feature of the bill at the Colonial, where she attracted her admirers in large numbers. She offered a single specialty, changing her costume once and singing three songs. In her final number she appeared in a fetching boy's costume and played her mandolin with excellent effect. She showed her talents as a dialect mimic in one of her songs, and throughout the act made a most engaging appearance.

Good Rough Comedy.

The act of Le Maire and Le Mair at Pastor's brought one back to the good old days of Weber and Fields, when Fields used to choke Weber, while the audience howled. In this act there is a very tall, "straight" man and a very short Hebrew, who has to stand a great deal of rough handling. It is a crude sort of comedy, but it went like wildfire at Pastor's. The act is snappy and gingery from start to finish, and there is one bit of business that would bring a laugh from the Sphinx.

Musical Act from Europe.

Ralph and Nellie Howard were among the entertainers at the Union Square. They are European musical entertainers and offer an act called *Military Mad*. Their attempts at humor were not very good, but they redeemed themselves to some extent by playing rather skillfully on several instruments. Miss Howard is an attractive young woman and helped considerably in brightening up the act.

Juggling and Comedy.

At the New York Theatre Hawley and Lee made their New York debut in a skit called *The Golfer and the Maid*. The "golfer" does not do any golfing to speak of, but contents himself by giving a neat juggling act. The young woman is his assistant, and she makes several more or less successful attempts to be amusing. The act as a whole is fair but not startling.

A Neatly Dressed Duo.

Leonard and Bastedo are out-of-towners who made their New York debut at Paris. They do some comedy conversation, the man recites and both sing. It is all rather pleasantly done, and the neat costuming has much to do with the fair success achieved.

SHOWMAN REWARDED AS LIFE SAVER.

Howard Starrett, who used to do a diving act tied in a sack, and is now conducting a "society circus" near Poughkeepsie, last week received a check for \$25,000 from Mabel McDonald, of Philadelphia, whom he saved from drowning in 1897. Miss McDonald has just come into an estate left by her father. Mr. Starrett accepted the gift.

THE KEITH AND PROCTOR THEATRES.

Good Bills Headed by Benjamin Chapin, Frederick Bond, the Drews and Hal Davis

Union Square.

Frederick Bond headed the list, offering a condensed version of *Arabian Nights*, under the title of *Hanshief No. 15*. The sketch was well played, the part of Arthur Fitts being suited to Mr. Bond's breezy personality. Fremont Benton was featured as Rosie St. Regis, and Carrie Lee Stoyle made a fine success as the mother-in-law. Francis Yale and Jac Cobb were also in the cast. McMahons' *Minstrel Maids* and Watermelon Girls, headed by Alice Shrodes, is an act that can always be depended upon, and its success last week was as great as ever. The Chadwick Trio were amusing, and Ida May's dancing was an enjoyable feature. Ida O'Day told stories well and played the banjo pleasantly. The Rinaldo have one of the best long rolling turns seen here this season. Austin Walsh took the patrons on a burlesque sight-seeing tour successfully, and Browning and Le Van scored with their comedy conversation. Harry Breen, a new comedian, has some good stories that he tells with spirit, and Anderson and Goines, colored comedians; the Wetpert Trio, Fritz's dogs, and the pictures furnished the rest of the entertainment. The act of Ralph and Nellie Howard is reviewed elsewhere.

Twenty-third Street.

Mr. and Mrs. Sidney Drew headed the bill, presenting Kenneth Lee's funniest sketch, *Billy's Tombstones*. There must be a great many people who wear false teeth, judging by the way in which Mr. Lee's cleverly written lines hit home to the majority of the spectators. Frank Byron and Louis Langdon carried off a large share of the laughing honors in *The Duke Detective*, in which Mr. Langdon's antics are exasperatingly amusing. Eddie Leslie made his reappearance in New York after a very long absence, and again proved that he is one of the cleverest mimics in the world. He imitated everything and everybody impartially, and gave about twenty minutes of very acceptable entertainment. The Verdi Musical Four made noise enough to fill Madison Square Garden with their instruments. Dale and O'Malley were out of the bill, and their place was taken by Annie and Elsie Conlin, two girls who do an exceedingly neat and fetching singing and dancing turn that made a very favorable impression. Margit and Waldemar Asra, the hillbilly jugglers, scored a hit, though they had the task of opening the performance. The acts of Henry Horton and the Novello are reviewed elsewhere.

Fifty-eighth Street.

Benjamin Chapin and his clever company headed the bill, presenting At the White House, the charming little play in which Mr. Chapin gives such a vivid and faithful picture of Lincoln. The play was thoroughly enjoyed by large audiences, and Mr. Chapin was given several hearty curtain calls, as the spectators seemed anxious to see him again and again before the entertainment was allowed to go on. Georgia Lawrence and company in Clyde Fitch's farce, *Miss McComb, Manicurist*, repeated the success made at other houses, the "scraps" scene being especially enjoyed by the women. "Flin," the mind reading dog, exhibited by the effervescent Ancillotti, made a hit. The Dunedin Troupe did some remarkable tricks, and Cooper and Robinson won laurels with their well-delivered songs. Joe Denning, the monologist, Carter and Taylor, and the pictures rounded out the bill.

125th Street.

Hal Davis presented for the first time in New York *A Race for a Wife*, which is reviewed elsewhere. The Empire City Quartette scored handsomely with vocalism and humor. The Matoggi Troupe did acrobatic work that was applauded. Clayton Kennedy and Mattie Rooney were very amusing in *The Happy Medium*. Julius Tannen told stories and did imitations that were applauded vigorously. Felix and Cairo repeated the hit they made here several weeks ago in *Just Kidding*. Welch, Mealy and Montrose were especially good in their funny encore, and Kartelli did well with his wife act as the opening number.

LASKY GETS YONKERS THEATRE.

Jesse L. Lasky, the well-known producer of vaudeville acts, has secured a lease of the Doric Theatre, Yonkers, the management of which Henry Myers has been forced to give up on account of ill health. Mr. Lasky has renamed the house the Orpheum and will open it Nov. 18 with a bill of high class numbers. The theatre will be closed this week for a thorough redecoration and for the installation of new equipments, and the patrons have a pleasant surprise in store for them. The house will undoubtedly be the trial place of Mr. Lasky's new acts, and will also be an excellent place in which novelties produced by others may have their try-outs. The bookings and management will be entirely in Mr. Lasky's hands, and it is expected that his programme will always have the stamp of novelty, as he has a distinct predilection against hackneyed things. Mr. Myers, the retiring manager, has always given excellent bills, and the house has enjoyed a profitable patronage under his direction.

VAUDEVILLE WAR ENDED.

KLAW AND ERLANGER AGREE TO RETIRE PERMANENTLY FROM THE FIELD.

Conference Held Last Week Results in an Agreement by the Promoters of "Advanced" Vaudeville to Abandon That Form of Entertainment Within Ninety Days.

Within ninety days "advanced" vaudeville will be a thing of the past, for, at a conference, the last of a series, held at the Hotel Belmont in this city on Wednesday last between the parties interested, papers were signed that will virtually give the control of the vaudeville business to the managers interested in the United Booking Office. Those present at the final and most important meeting were Martin Beck and Morris Meyerfeld, representing the Western managers; Percy G. Williams, William Hammerton and A. Paul Keith, who looked after the big Eastern end, and Marc Klaw and A. L. Erlanger, who represented themselves. The details had been arranged several days before, and the papers had been prepared in legal form by A. J. Ditschaeffer on behalf of Klaw and Erlanger, and M. H. Grossman, representing the United Office.

Although none of the managers or their representatives would talk for publication, it was learned that the agreement calls for the retirement of Klaw and Erlanger within ninety days from the vaudeville field and the taking over by the United Booking Office of all unexpired "advanced" contracts that may be in force at the end of the ninety days. There were rumors to the effect that the United people agreed to pay their opponents a large bonus, but the report has not been confirmed.

An important provision in the contract, it is said, calls for the abandonment by the United people of the plans for the establishment of a new chain of dramatic houses, which was announced with a great flourish several days ago. Some weeks ago Klaw and Erlanger turned over the control of their vaudeville houses in Springfield and Worcester, Mass., to the William Morris Amusement Company, and also transferred the theatres devoted to the same form of amusement in St. Louis, Louisville, Kansas City and Milwaukee to the American Amusement Company of St. Louis. Whether these companies will continue on independent lines or not is uncertain, but William Morris will probably figure out some line of action before very long. Even if he were forced to retire he must have made a comfortable fortune out of the commission for booking artists for the "advanced" houses during the "war."

To the performers the settlement of the conflict means much. The large salaries caused by opposition will soon be a thing of the past, and besides work will not be so plentiful. Big acts that have little or no time booked ahead will have small chance of engagements for several weeks to come, as the United Offices will probably have all they can attend to in placing acts already booked by both sides.

Klaw and Erlanger's experience in vaudeville was brief, but eventful. They tried it as an experiment last Spring and during part of the summer in Philadelphia, Pittsburgh and Rochester, and the cool weather that prevailed caused such a boom in business that they decided to expand. Early in September they opened about seventeen houses, for which they had booked European and American acts at salaries that are said to have totaled \$1,000,000. Many of their importations were unsuccessful, Vesta Victoria and Harry Lauder being the only artists that proved to be big drawing cards. It is unfortunate, from the performers' standpoint, that the opposition did not continue, as salaries were never so high as during this season.

NEW YORK.

Harry Lauder's American Debut—May Belfort Scores—Other Good Acts.

The New York Theatre took on a sudden burst of great prosperity last week, owing to the immense success of Harry Lauder, the Scotch comedian, whose act is described in another column. May Belfort made her first New York appearance this season and was warmly welcomed. She sang "Dingle Dell" and "The Rake's Progress," and also added a character song in costume, in which she impersonates a cockney girl who is complaining of the loss of her young man, who has been stolen away by another charmer. Miss Belfort made a change of costume for each song, and the crimson velvet gown in which she recited "The Rake's Progress" made every woman in the house lean forward in her seat and sigh enviously. Sydney Grant had an almost entirely new string of stories, the best one of which came from a recent issue of *The Ladies' Home Journal*. He also had a new original song that caught on very nicely. Mr. Grant's act is neat and compact, and he made a comfortable hit. May Ward and her Eight Dresden Dolls have a rather pleasing specialty with changes of scenery and costumes and a patriotic finish. Miss Ward has about the same amount of talent as the rest of the "dolls" in the act, but cannot dance nearly as well as some of them. The Curzon Sisters scored in their short but sensational "butterfly" specialty, in which they hang by their teeth and do serpentine dances and other stunts in midair. The Four Bards, fine acrobats, and Collins and Hart, burlesque gymnasts, both in their second week, continued to please. Jean Clermont and his animals opened on Monday, but Harry Lauder's act consumed so much time that Clermont was left out of the bill for the rest of the week. The opening act by Hanvar and Lee, newcomers, is reviewed elsewhere.

KEEPER MANGLED BY LION.

J. V. Briggs, of New York, who is employed as a lion tamer with the Shering Animal Show, was badly mangled by a lion in Pittsburgh on Nov. 3. The animal had been ill, and as he did not seem to grow better, Briggs entered the cage to administer treatment. The lion immediately sprang at him and stripped the flesh from his right leg. The screams of Briggs brought several attendants to the rescue, and one of them shot the lion through the eye. This distracted his attention from Briggs, and when his back was turned the injured trainer was dragged from the cage in an unconscious condition and hurried to the hospital.

TICKET SPECULATORS FINED.

Six ticket speculators that were plying their trade in front of the New York Theatre on Sunday evening, Nov. 3, were taken before Magistrate Corrigan, sitting in the Night Court, charged with selling on Sunday. A lawyer who appeared for the speculators asked the judge why the men in the box office were not arrested on a similar charge, and the man on the bench replied that he was not a policeman, and was simply acting on the case brought before him. In the course of his remarks, the judge made it clear that he has a very poor opinion of ticket speculators, having been victimized by them himself, and at the end of his lecture he fined the men before the bar \$1 each, promising to make it \$10 for the next offense.



FRED NIBLO'S POSTALS.

This picture is simply sent along to show the manner in which the Messrs. Hyman, managers of the Empire, Johannesburg, bill artists haltingly of a "Yankee Doodle" business possible into their billing matter as may be seen from this snapshot of a large stand. It was printed in red, white and blue,

HAMMERSTEIN'S VICTORIA.

Mrs. Linden, Bransby Williams, Smith and Campbell, and Daisy Harcourt make hits.

Mr. Hammerstein put on a little "festival" of his own last week, and gave his patrons an unusually fine programme. His bills are invariably big, and the house is almost invariably crowded, but there are times when he beats his own record, and last week was one of those times. The headliners are Millie Linden, the dainty English singer, and Bransby Williams, with his artistic delineations of Dickens' characters. Both were very successful and enjoyed full measure of popular approval. Smith and Campbell, with their new line of talk, had everything their own way from start to finish. Daisy Harcourt, who is also from England, and is all action and ginger, more than held her own with her more prominently featured fellow Britishers. She offered some new songs as well as those with which her fame is identified, and scored a positive hit. May Tully was heavily featured and deserved it on account of her splendid performance in *Stop, Look and Listen*, in which she does a bit of acting that would be hard to beat. Another big act that came in for its share of applause was the *Fadettes* of Boston, who were encored until they were tired of playing. Gus Edwards' School Boys and Girls played a return engagement and were well received. Masur and Massit, in their comedy acrobatic turn, won a good many hearty laughs. The attendance throughout the week was up to the standard.

ALHAMBRA.

Mary Lloyd, Willie Panzer Troupe, Raymond and Caverly, and Others.

Mary Lloyd made her first appearance in Harlem, and, judging by the attendance, the Harlemites were delighted that Manager Williams had given them an opportunity to hear her smart songs and applaud her cleverness. She was given the heartiest kind of a welcome and scored a great success. Raymond and Caverly had to follow her on the bill, but did not suffer on that account, as their Dutch humor went as well as ever. The work of the Willie Panzer Troupe is of a very superior order, and met with ready recognition. Edward Clarke and his Six Winning Widows won their share of the encore. Foy and Clarke were quite amazing in *The Spring of Youth*. The Milani Trio sang well and were given several recalls. The Four Stewart Sisters sang and danced in a sprightly manner, and Howard's ponies pleased the children immensely. Hale, Corbin and Miss Allen made a good opening number in their musical act, and the vaudegraph closed with some good films.

PASTOR'S.

Many Novelties Are Seen in a Long and Interesting Bill.

Novelty was the watchword here last week, even the headliners and feature not being newcomers. The new acts included Mitchell, Willard and McCarthy, Le Maire and Le Maire, Lewis and Harr, the Le Peletiers and Leonard and Bastodo, and reviews of their performances will be found in another column. Cliff Farrell and Marie Le Roy found considerable favor, Mr. Farrell being especially good. Lucy and Luce offered a bright musical act. Adams and Mack were entertaining with burlesque magic, exposing the trunk mystery and other popular illusions. Pongo and Leo worked hard in their pole specialty. John Daly and Annie Devote scored a big hit in *The Janitor*. Mildred Madin and Georgie Merrell were new here and pleased in a small way, and De Voids and Zaida did some good equilibristic work.

COLONIAL.

The Song Birds, with William Burress, Corinne, The Rain Dears and Others Score.

The bill was headed by The Song Birds, with William Burress in the leading role, and the tuneful and amusing skit repeated previous successes. The Rain Dears, headed by Louise Montrose, was also a big number that was heartily applauded. Edna Luby returned to vaudeville with her extremely clever imitations, and was given the warmest kind of a reception that was richly deserved. Valadon, the Illusionist, scored a hit with his difficult and smartly presented tricks. Others on the bill were the Juggling Burke, Astralia Sisters and Alfred Warner, singers and dancers, and Cooper and Robinson. The acts presented by Corinne and Duncan and Godfrey are reviewed elsewhere.

THE SUNDAY CONCERT CASE.

Judge O'Gorman, sitting in the Supreme Court, on Nov. 4, heard arguments on the report submitted by Referee Abraham R. Lawrence in the case of the Police Department against William Hammerstein. Assistant Corporation Counsel Place made application to have the report confirmed, and Louis J. Vorhaus appeared for Mr. Hammerstein. Mr. Vorhaus addressed the Court on behalf of his client, stating that if Mr. Hammerstein's license is revoked that he will never again be able to hold a theatrical license, and will be obliged to transfer the theatre to some one else. This, the lawyer said, would be a hardship, and that it would be unfair to single Mr. Hammerstein out when there are so many other managers who have given and are giving similar entertainments. Judge O'Gorman reserved his decision. It will be remembered that the report of the referee was a detailed one, in which he went over the programme given on December 6, 1906, and specified the acts that he did and did not consider violations of the Sunday law. For instance, he said that Maggie Cline's turn was within the law, but that the performance of a herd of elephants and the act in which a man allowed an automobile to run over his body were out of place in a Sunday bill. Mayor McClellan received a letter from Governor Hughes a few days ago in reference to the matter of Sunday theatres, and the Mayor replied that he was waiting for the decision in this case before taking any action.

ACTORS' OWN TRANSFER COMPANY.

A corporation has been formed by George Abel, the vaudeville comedian, for the purpose of handling theatrical baggage. It is capitalized at \$100,000, and Mr. Abel holds \$30,000 of the stock himself. He has also interested several performers, including Herbert Ashley, R. C. Monte, President of the White Rats; J. Campbell, George Conradi, E. Otto, Ben Shultz, Ralph Post, Al Field, Fred Dowling, E. Ehrich, R. Cotterell, Harry Tighe, William Gould, and Corse Payton. One of the thirty electric trucks which have been purchased by Mr. Abel was on exhibition at the Automobile Show. The new company will make a specialty of attending to the vaudeville profession, and will remove a trunk from any part of Greater New York to another for 25 cents, with a guarantee that it reaches its destination when promised. This will be joyous news to the vaudevillians, who have missed engagements through the tardiness of the local expressmen.

WHITE RATS' CONCERT.

Through the courtesy of Corse Payton, the White Rats were enabled to add a substantial sum to their building fund by a concert given at Payton's Theatre, Brooklyn, on Sunday evening last. Harry Launder was present, and the other volunteers were May Belfort, Boyd, Colman and company, Fred W. Morton, Broadway Quartette, Two Graces, Joe Edmunds, Tom Ripley, Thomas H. Wilson, Ross and Vack, Poole and Collins, Mark Sullivan, Tim Cronin, Henry and Young, Joseph Callahan, Butler, Haviland and company, Eddie Leonard, Irvine H. Walton, Two

Kings, Leo Bennett, "The Boys in White," Jessie Davis, Laura Millard, Rice and Cody, Sam Rowley, and Charles Henderdon. The stage was under the direction of Ben Shultz.

A LETTER FROM CUBA.

HAVANA, Cuba, Oct. 30.—The coming of the Great Raymond company to Cuba and Havana brought out several new experiences—new to Raymond and Havana alike. Havana never had had any experience with a man of Raymond's pretensions, while Raymond had never before made his appearance in a Latin-American country, and his experiences here were novel to say the least. To remark that he has taken Havana by storm is expressing it mildly.

Manager Harry Clark had preceded him and had spread his fame in the different languages and among the different people of the island in a prodigal manner. Clark has had a number of experiences in the Spanish-speaking countries, talks the lingo himself like a native, and is especially well acquainted here in Havana. It was Harry Clark who brought the first American company to Havana after the Spanish-American war, and he has been coming over nearly every Winter since at the head of some attraction in the same capacity. Some of his ventures have proved to be failures, in not having gauged his attractions to suit the desire of the country, but with time he has gained knowledge, and he has had the thing "down fine" now.

The Raymond company was selected with the special object in view of satisfying the higher classes of Spanish and Cubans. These people will give up all kinds of good money to the theatres when the attractions deserve it. The best Italian and Spanish opera companies come to Havana and play to crowded houses at fancy prices during an entire season. It was to this public that the Great Raymond catered. The Teatro Nacional, the largest and finest in the city, was engaged. Raymond arrived a few days ahead of time and spent the days before opening in getting acquainted and arranging for his appearance.

One of the first things he did was to meet the city police, detectives and prison officials. It is a well-known fact that in former days, during the Spanish regime, every device known to prison work for the forcible detention of prisoners was used by the Spanish officers, and as Raymond's pretensions are that no bolts, bars, handcuffs or shackles can hold him, he came to a fine place to test his abilities.

At the Carcel, which was formerly the island prison, is located the garrote or death chair. When criminals are given the death sentence they go to this chair. It is a heavy wooden device on a raised platform, in a room by itself. It has anklecuffs, handcuffs and arm shackles to hold the victim to the chair perfectly rigid, while a collar like a yoke is placed around his neck, and a screw in the back is so arranged that it comes through and breaks the spine and sends the poor mortal across the dark river. An official executioner, who is himself a life prisoner, performs all the executions, and he was brought out when Raymond visited the Carcel.

There was quite a crowd in the party which accompanied Raymond a day or two before the opening night to the Carcel, and to the amusement of all he offered to allow them to fasten him in the garrote and do everything but spring the "trigger." The superintendent of the prison and the official executioner prepared the chair and placed the handcuffs upon him. The yoke was placed on his neck, and Raymond asked if there was any danger of the old thing going off. "Not if you don't squirm too much," they assured him. Mrs. Raymond absolutely refused to look at him in the death chair. When he was pronounced securely tied the people all filed out of the room and left Raymond to get out as best he could. The time consumed by Raymond in getting out of the chair was just two minutes and fifty-two seconds. The fast created a great deal of excitement in the prison, and the word was passed around among the hundreds of prisoners that a man had gotten out of the death chair. Raymond quickly made his departure, after thanking the officers for their courtesies.

On the opening night the ticket windows were closed long before the doors were opened. Instead of having the "S. R. O." sign to put out they had one far more expressive, "No Hay Nada," which meant that they did not even have standing room. Early in the afternoon Manager Clark had the unusual experience of having to go to the ticket speculators and pay an exorbitant price for some seats which he had promised and forgotten to supply before they were all gone. The opening was on Saturday night and there were perhaps a thousand people standing in the open places behind the boxes, in the aisles and even on the stage. They were packed behind the second and third balconies three and four deep, and the gallery had all the police regulations would allow.

All the specialties went with a rush, but the audience was waiting for Raymond. All kinds of curious devices and chains were brought in by local people, and they were disposed of easily. Raymond even got out of one of the Spanish straitjackets, which was a marvelous piece of work, as they are horrible things.

The appearance of Raymond has been a big success in every way, and he has demonstrated the fact that when the right sort of a company comes to Havana it will be liberally patronized. Talking acts do not go. The people speak their own language and have their own ideas of jokes and sentiment, but when a novelty comes along people give up their money cheerfully to see it. The Raymond company has the distinction of breaking the house record in attendance on the opening night for the past seventeen years, and they are still coming. ALVIN O. ANAYA.

A NINE YEAR OLD MANAGER.

Edward McKinley, manager of a new theatre at Wallace, Idaho, may justly claim to be the youngest manager in North America, if not in the world. He is only nine years of age, and is said to be as bright and progressive as many men who have grown gray in the business of running theatres. The house is small and the administration is only five cents, but little Manager McKinley provides two vaudeville acts and three motion pictures at every performance. He advertises cleverly and is doing a capacity business. If the youthful Napoleon tried the same trick in the off-shore East he would probably be promptly squelched by one of the societies that prevents things and packed off to school. In the Far West it is different, and the young idea learns to hustle at a very tender age.

AUTO PLUNGES INTO TANK.

At a rehearsal of the new spectacle shortly to be produced at the Hippodrome, held on Sunday afternoon, one of the big automobiles, containing a chauffeur and Marcelline, the clown, became unmanageable and backed into the big tank. Fortunately both men could swim, and after a few anxious moments they reappeared on the surface and swam to shore. The machine was not very badly damaged, but it was necessary to rig up a derrick to raise it from the depths of the mimic sea.

JEPSON IN ADE PLAY.

A new farce by George Ade, called "The Mayor and the Manicure," will be done in vaudeville by Eugene Jepson. Mr. Jepson was a member of the late August Daly's company, also of Charles Frohman's forces. He has supported Maude Adams and Ethel Barrymore and scored a hit as Septimus Pickering in Ade's comedy, *Just Out of College*. The Mayor and the Manicure is to be produced at Albany and will be seen in New York later in the month.

MARIE LLOYD'S PARTY.

Marie Lloyd, the English comedienne, gave a supper party on Saturday night at the Hotel Astor in honor of King Edward's birthday to a number of her fellow countrymen and women now performing in New York. The supper was served at a large table in the palm garden, which was decorated with American and British flags, roses, chrysanthemums, lilies and Autumn foliage.

the Desert. A Colorado Waif, The Warning Bell, The Silver Dagger, and A Cowboy's Girl. The Elmer Stock co. 4-9 opened in At the Risk of His Life to large and pleased audience. The Lady from Land's End, The Man on the Box 15; The Girl I Left Behind 14. The Monte Carlo Girls 15. Frank Carpenter co. 13-23. Fenberg Stock co. 15-20.

LAWRENCE.—OPERA HOUSE (Julius Cahn, mgr.); Black Beauty closed a fair week 2. Frankie Chapman opened 4 for week to big business. Plays: The Third Generation, Little Red Riding Hood, Jack the Sheep, There's No Mother to Guide Her, How Strange Adventures of Miss Brown, Under the City Lights, The Little Heiress, and Myrtle Ferns. Gage Stock co. 11-16, except 15. Digny Bell in Shore Attack 15. Mrs. Carter 25.

FITCHBURG—CUMMING (Jackson Ammen, co. lessees; F. A. Ginstead, mgr.); Mrs. Temple's Telegram Oct. 21; fine performance; small audience. Poyer and his band 1 pleased poor business. Girl from Broadway 2; fair co.; big house. Leigh De Lucy Stock co. 4-9 opened to big business; excellent co. Lion and the Mouse 11. County Fair 12. Dorothy Vernon of Haddon Hall 13. Map on the Box 16.

WEBSTER—MUSIC HALL (L. E. Patterson, prop.); Hottest Coon in Dixie Oct. 30; fair; to small crowd. Heart of Maryland 31; fair; to good business. Miss Petticoats 4; matinee and night; poor business and attraction. The Girl from Broadway 6 failed to attract. Banks 7, but no co. Hunting for Happiness 8. Rugged Hero 11. Coming Thru' the Rye, with Frank Lester 13.

HOLYoke—OPERA HOUSE (J. H. O'Connell, mgr.); At Yale Oct. 31; fair co. and business. Mary's Lamb 7. James O'Neill in Virginia 8.—**EMPIRE** (T. F. Murray, mgr.); Dainty Duchess co. 31-2; fair co.; excellent houses. The Choir Singer 4-6; good attendance; satisfactory co. Harry Bryant's co. 7-8. A Midsummer Escape 11-13.

LOWELL—OPERA HOUSE (Julius Cahn, mgr.); Penning Stock co. Oct. 29-2; good houses. Neil Burns 4-10 in The County Fair; good houses.—**ACADEMY** (Albert McGovern, mgr.); The Academy Stock co. in The Stowaway week 20; fair business.

GOLOUCESTER—UNION HILL (Lothrop and Tolman, mgrs.); Poyer and his soloists 6 pleased audience. Mrs. Temple's Telegram 12. Happy Hooligan 14.

HAVERHILL—ACADEMY (Wallace and Gilmore, lessees; J. A. Bayre, rec. mgr.); Quincy Adams Sawyer 4-9 pleased good attendance. Gage Stock co. week of 18. Neil Burns in The County Fair 25.

LYNN—THEATRE (Frank G. Harrison, mgr.); Black Beauty 4-9 pleased; to good business. Adam Good co. 11-18.

MICHIGAN.

GRAND RAPIDS—POWERS (Orin Stair, mgr.); Adeline Thurston in The Girl from Out Yonder 2-3; good performance and business. Chauncey Gleett in his new play, O'Neill of Derry, 4; excellent performance to 8. K. O. James R. Hatchett in John Glady's Honor 7. R. H. Southern in If I Were King 9. De Wolf Hopper 10. Harry Hartman's Picturesque Places 14. **DETROIT—MAJESTIC** (Orin Stair, mgr.); U. T. C. Oct. 31-2 pleased good houses. Kellar and Thurston 2-4; good performances and business. Painting the Town 7-9. Smart Set 10-12. The Cat and the Fiddle 14-16.

LANSING—BAIRD'S OPERA HOUSE (P. J. Williams, mgr.); Adeline Thurston in The Girl from Out Yonder Oct. 29; pleased good business. Painting the Town 5. De Wolf Hopper in Hap-Happy 11. The Cat and the Fiddle 12. Chauncey Gleett 13. Hooligan in New York 16. The Man of the Hour 21. Our New Minister 26.—**BIJOU** (D. J. Robson, mgr.); Wacherman's bears and monkeys, the Four Moons, Harry L. Webb, Boyd and Veula, and Bijouettes 28-2 pleased large business.

BAY CITY—WASHINGTON (W. J. Daunt, mgr.); Brewster's Millions Oct. 29; excellent, to large audience. Adeline Thurston, a favorite here, in The Girl from Out Yonder 30; to good business. Painting the Town 3; mediocre, to two fair houses. De Wolf Hopper 8. Mrs. Wiss 12. Man of the Hour 18. Dorothy Vernon 20.—**ALVARADO** (W. J. Daunt, mgr.); Faust 30-2. American Stock co. 30; large business.

ESCANABA—PETTERSON'S OPERA HOUSE (P. M. Peterson, mgr.); Mildred Holland in A Paradise of Lies 4 pleased a full house; performance excellent. A Queen of Chance 10. The Land of Nod 14.—**WHITE'S** (C. J. Leland, mgr.); White Stock co. 20, indefinite, opened 4 in Camille, pleasing a large audience. Laura Weston made a distinct hit. Week of 13 A Midsummer Escape.

COLDWATER—TIBBET'S OPERA HOUSE (John T. Jackson, mgr.); Arion Club Minstrels (local) to a crowded house Oct. 30. Madame Jacobi in concert sang to 1,000 people 1; highly pleasing attraction. Blanca West in Dorothy Vernon of Haddon Hall 5. Harry Hartman's Black Crook, Jr. 7. At Eternity Gap 11. HI Henry's Minstrels 16. Dragon Theatre co. 18-23.

OWOSO—THEATRE (B. C. Whitney, prop.; A. C. Abbott, mgr.); American Stock co. week of Oct. 21-25 to big business; first-class co. The Missouri Girl 20; ordinary, to good house. Gorton's Minstrels 20 disappointed poor audience. Black Crook, Jr. to light audience. Al. W. Martin's U. T. C. 6 to the usual big house.

BATTLE CREEK—POST (R. R. Smith, mgr.); Edwin Burke in Othello 1; light audience, satisfactory. American Pictures 2-3; fair house satisfaction. De Wolf Hopper 11. Girl of Sunny South 18. The Prince of Pilsen 22. The Man of the Hour 21. The Gingerbread Man 23. Hap Ward 23. Monday 20.

DOWAGIAC—BECKWITH MEMORIAL (W. S. Butterfield, mgr.); Edwin Burke in Othello Oct. 24; pleased; support fine. Adeline Thurston in The Girl from Out Yonder 4 pleased everybody. Morton Minstrels 7. The Man of the Hour 12. Hooligan in New York 18. Our New Minister 22.

CALUMET—THEATRE (J. D. Caddell, mgr.); W. A. Whitacre Oct. 28 in An Old Sweetheart of Mine played to a well filled house; pleased. Irene Taylor in East Lynne 1; capacity; well received. Loren H. Howe's new pictures 2. Mildred Holland in A Paradise of Lies 9. Allen Deane 23.

BENTON HARBOR—BELL OPERA HOUSE (W. J. Donnelly, mgr.); Brewster's Millions Oct. 24; S. R. O. The Card King of the Coast 27; good co. and business. Martin's U. T. C. 28 to good business. A Knight for a Day 4; S. R. O. Quincy Adams Sawyer 4. Richard III 5.

ADRIAN—CROWELL OPERA HOUSE (G. D. Hardy, mgr.); Painting the Town Oct. 31; good satisfaction to very large house. Carl W. Cook Stock co. opened for a week 4-9 in Jim the Westerner to big business and gave satisfaction. Al. W. Martin's U. T. C. 30.

JACKSON—ATHENAEUM (H. J. Porter, mgr.); Edwin Burke in Othello Oct. 29 pleased light house. Charles H. Taft's Palmer the Town 1 pleased from business. Castle and Clark's Adversary, Vasdeville 8. Dorothy Vernon of Haddon Hall 9.

HILLSDALE—UNDERWOOD'S OPERA HOUSE (N. H. Wilder, mgr.); Nellie Kennedy on Oct. 26 and week opened to packed house. The West in Dorothy Vernon of Haddon Hall 4. HI Henry's Minstrels 14. Moran Comedians 25 and week.

KALAMAZOO—ACADEMY (R. A. Bush, prop. and mgr.); De Wolf Hopper 1; fair audience. Chauncey Gleett in O'Neill of Derry 5; very good, to S. R. O. Man of the Hour 12. When Kalihiwai Was in Flower 16.

EAST JORDAN—LOVEDAY OPERA HOUSE (W. A. Lowday, mgr.); Widow McCarty 1. Hotsy Totsy 2; poor business and co. Swiss Bell Ringers 6. Missouri Girl 18.

HANCOCK—KERRIDGE (Ray Kerridge, mgr.); An Old Sweetheart of Mine Oct. 29 to fair house. East Lynne 4 to fair house.

SAULT STE. MARIE—800 OPERA HOUSE (H. P. Jordan, mgr.); Leman House's moving pictures Oct. 31 pleased capacity.

ST. JOHNS—ALLISON (A. J. Griswold, mgr.); Al. Martin's U. T. C. on 3 pleased capacity.

PETOSKEY—GRAND (H. Burr Lee, mgr.); Morris' Faust 1. The Missouri Girl 11.

MINNESOTA.

DULUTH—LYCEUM (C. A. Marshall, mgr.); W. A. Whitacre in An Old Sweetheart of Mine 1; 2; large and well pleased audience. When We Were Twenty-one (Mark-Lewis co.) 3 to 8. S. R. O.; delighted two audiences. The Prince of Pilsen 4; excellent, to large audience. Marie Cahill in Marriage-Mary 5. Mark-Lewis co. in When We Were Twenty-one 6.—**METROPOLITAN OPERA HOUSE**: The Oriental Girl 1. Castle and Clark's Adversary 2. Yankee Doodle Girl 3-10.—**BIGFISH**: Continuous vasdeville 2-10; exceptionally strong attractions, playing to good houses and delighted audiences.

WINONA—OPERA HOUSE (G. F. Burlingham, mgr.); Frank F. Long Stock co. Oct. 27-8. Plays: The Minister's Son, The Girl Out West, The Comedy of Mary 1. The Princess and the Peasant, The Little House, Alice 2. In New York and A Southern Home; The Indians, An Old Sweetheart of Mine 4. Noddy's Claim 5. The Prince of Pilsen 6. Irish Paddy 12.

PARISIUS—OPERA HOUSE (Arthur-Parisius, prop. and mgr.); L. H. H. H. local circuit 1; The Monte Carlo Girls Oct. 22 pleased topless. Noddy's Claim 4; good co. and business. The Indians 5. The Prince of Pilsen 6. Irish Paddy 12. Passionate 16. Britton's Entertainments 18. Silken Holland 18. Seven's Band 22.

NORTHPFIELD—AUDITORIUM (A. K. Ware, local mgr.); Volunteer Organist Oct. 10 pleased a good house. J. Adam Bodie (lecture) 21; full house. Toyland 22; good business and house. Bebe Abbott's Grand Concert 21; S. R. O. Bonita Serrette 4; full house. Isabel Garthill Beecher 21.

WT. PETER—THEATRE (Ladie Brothers, mgrs.); Toyland Oct. 20 pleased, to good business. Monte Carlo Girls 20 to large and pleased audience. Noddy's Claim 9. Big Hearted Jim 12. Lecture Course 20. Hooligan in New York 22.

WT. CLOUD—DAVIDSON OPERA HOUSE (E. T. Davidson, mgr.); At Cripple Creek 2; fair house; pleased.

CROOKSTON—OPERA HOUSE (C. P. Walker, mgr.); Sarah Trax in The Spider's Web Oct. 28; excellent, to good house.

MISSISSIPPI.

JACKSON—CENTURY (Harlich Brothers and Coleman, lessees; S. C. Marshall, mgr.); Hap Ward in Not Yet, but Soon, Oct. 20 pleased good house. The Jefferson Boys 4. The Mother to Guide Her 5. Peggy from Paris 6. The Red Fairy 7. Way Down East 7. Barlow's Minstrels 13. The Devil and Tom 12. A Friend from Arkansas 14. Amelia Bingham 15. The Snow Man 16. Parasol 18. Thomas Jefferson 21. Human Hearts 22. Before and After 22. Skating Rink 28. Faust 28. Danly and Harfield's Minstrels 4. Josh Sprucey 5. Peaceful Valley 6. Holy City 7. Ma's New Husband 10.

VICKSBURG—WALNUT STREET (Henry L. Mayer, mgr.); Hap Ward and Lucy Daly in Not Yet, but Soon, Oct. 21 pleased good house. Black Patti matinee and night; good co. and performance, to large audience. The Mother to Guide Her 2. matinee and night; good house. Way Down East 7. Peggy from Paris 8. The Red Fairy 9. The Snow Man 12. Ellis Jeffreys 14. Amelia Bingham 15. Parasol 21. His Honor the Mayor 22. The Prince Chap 26. Human Hearts 27. Before and After 28. Skating Rink 29.

PORT GIBSON—HACKETS: Up in New York Oct. 11; fair co., to good business. Lywood Stock co. 14 canceled. Jane Corcoran in A Doll's House 15 to capacity; pleased. American Girl 4. A Mountain Rose 18. The Bandit 19. Ringling Brothers' Circus 21 to packed tent both performances.—ITEM: Manager Hackets has closed his moving picture shows for the season in order to devote his time to his house, but will open again in March.

NATCHITOCHES—BAKER GRAND (Harlich Brothers and Coleman, lessees; Sam J. Marshall, mgr.); The Highwayman, Oct. 20 canceled. Hap Ward is Not Yet, but Soon, 1; good, to fair business. Black Patti 2 to good business; the entire second floor reserved for patrons of her color. Parasol 19. Thomas Jefferson 20. The Prince Chap 21. Before and After 26. Human Hearts 28. The Skating Rink 29.

GREENVILLE—GRAND (W. Isidor, mgr.); Cooley's Show Boat in the River Oct. 26. Ringling Brothers 20 to good crowd, in drenching rain. Black Patti 21 to fair house. Jefferson Brothers in The Rain 7-8. Way Down East 10.—ITEM: Since Mr. March's leaving in September Mr. Isidor has managed the house himself.

GULFPORT—OPERA HOUSE (G. W. Pierce, mgr.); Jewell-Kelley Stock co. Oct. 20-21; fair and good houses. Martha's Minstrels 6. Black Patri 15. George Washington, Jr. 25.—ITEM: Opera House has been leased to Pierce and Griffin for one season only.

GRENADE—OPERA HOUSE (E. J. Weyant, mgr.); A German Millionaire Oct. 20; poor, to small house. The Girl from the West 20; fair, to good house. Coburn's Greater Minstrels 1; fine, to good house.

WEST POINT—OPERA HOUSE (Will West, mgr.); Frank Dudley co. 4-6.

COLUMBUS—OPERA HOUSE (James W. Newly, mgr.); Under Southern Skies 3; small business.

MISSOURI.

ST. JOSEPH—TOOTLE (C. U. Philey, mgr.); Before and After Oct. 26, starring Leo Della-Russo was a thorough enjoyable comedy with an excellent cast. The Land of Nod 30; beautiful; business light. Wrestling match between Demetral the Greek demon and Al. Christiansen 31 pleased a good sized crowd. Hap Ward, with David Higgins 2; well received by fair audience. Lyman in The House's moving pictures 7. James T. Farley 10. The Devil 11.—ITEM: Wine, Women and Song 14-16.—LYCEUM (C. U. Philey, mgr.); The End of the Trail 20-26; business and attraction good. Parasol 21-22; good oils acts; business good. A Fighting Chance 24-26. William's Imperial Burlesque 7-9.—LYRIC (J. N. Bentzow, mgr.); The Jolly Puddlers Stock co. in From Sire to Son 28-30; good business; pleased.

JOPLIN—CLUB THEATRE (L. P. Ballard, mgr.); Prince Chap Oct. 27; on good and business Land of Nod 28; excellent co., to a packed house. Land in New York 28; good co. and business. Toyland 29 and 30; good business. Dixie Minstrels 4; top heavy house. Monksmith's Daughter 6. Charles E. Hanford presenting Antony and Cleopatra 7. The House of a Thousand Candles 8. Dream City 8. Ma's New Husband 10. Man of the Hour 14. Peggy from Paris 19.

MACON—THE BLUES (Sears Brothers, mgr.); Younger Brothers in Missouri Oct. 21; fair to good house. White Cap 4 canceled. When We Were Friends 7. Seminary Girl 18. W. A. Whitacre in An Old Sweetheart of Mine 20. Danny Dixie's Minstrels 21.

LAMAR—OPERA HOUSE (J. S. Moore, mgr.); Little Tennis Queen Oct. 20-26; good co.; pleased good house. Belle of Japan 20; the co.; good business. Barber and Wilson's Minstrels 1; fair co.; good business. Man's New Husband 11. The Girl in New York 7.

CLINTON—BIRMAN (W. P. Jarvis, mgr.); The Belle of Japan 20; the co., to good business. National Pictures 4 to 6 capacity. East Lynne 6 satisfied. Ma's New Husband 11. The Girl Over There 12. Dandy Dixie Minstrels 12.

FULTON—PRATT (John F. Pratt, mgr.); Richard P. Hobson 1; capacity. The Hammer Brothers in Missouri 2 to temporary house; on, set up to standard. W. A. Mohr's Minstrels 12. Wayside Inn 18. Seminary Girl 20.

JEFFERSON CITY—THEATRE (Richard And, mgr.); Bachelor's Honesty 2 pleased small houses. The Girl Over There 5; good co. and fair business.

LOUISIANA—PARKE OPERA HOUSE (R. A. Parke, mgr.); Stevens' U. T. C. co. 1. Younger Brothers in Missouri 2. White Caps 2. Harry Gow 12. Dixie Minstrels 21. Break for Liberty 21.

HANNIBAL—PARKE (G. B. Price, mgr.); The White Caps 2 pleased two good audiences. Stevens' U. T. C. 8. Old Missouri 2. Our Friend Fritz 18.

MONTANA.

BUTTE—BROADWAY (James K. Helet, mgr.); The Royal Slave 2. Quincy Adams Sawyer 3. Sarah Tracy 10, 11. The Three of Us 12, 13. Olga Nethersole 14, 15. Marie Cahill 16, 17. Calve 18. Louis 19. The Bluebird 20. The Bluebird 21. The Bluebird 22. The Bluebird 23. Work 24. Showboat 25. Hoofer 26. The Red Road to Trieste 27. Way Down East 28. The Red Road to Trieste 29. The Red Road to Trieste 30. The Red Road to Trieste 31. The Red Road to Trieste 32. The Red Road to Trieste 33. The Red Road to Trieste 34. The Red Road to Trieste 35. The Red Road to Trieste 36. The Red Road to Trieste 37. The Red Road to Trieste 38. The Red Road to Trieste 39. The Red Road to Trieste 40. The Red Road to Trieste 41. The Red Road to Trieste 42. The Red Road to Trieste 43. The Red Road to Trieste 44. The Red Road to Trieste 45. The Red Road to Trieste 46. The Red Road to Trieste 47. The Red Road to Trieste 48. The Red Road to Trieste 49. The Red Road to Trieste 50. The Red Road to Trieste 51. The Red Road to Trieste 52. The Red Road to Trieste 53. The Red Road to Trieste 54. The Red Road to Trieste 55. The Red Road to Trieste 56. The Red Road to Trieste 57. The Red Road to Trieste 58. The Red Road to Trieste 59. The Red Road to Trieste 60. The Red Road to Trieste 61. The Red Road to Trieste 62. The Red Road to Trieste 63. The Red Road to Trieste 64. The Red Road to Trieste 65. The Red Road to Trieste 66. The Red Road to Trieste 67. The Red Road to Trieste 68. The Red Road to Trieste 69. The Red Road to Trieste 70. The Red Road to Trieste 71. The Red Road to Trieste 72. The Red Road to Trieste 73. The Red Road to Trieste 74. The Red Road to Trieste 75. The Red Road to Trieste 76. The Red Road to Trieste 77. The Red Road to Trieste 78. The Red Road to

opened to S. R. O.; plays first half of week: The Power of the Cross, The Unwritten Law, Her Husband's Sin, Chinatown Charlie, The House of Mystery; business very good; strong repertoire co. Billy the Kid 18, Monte Cristo 19, China Bloodgood 20, The Jewel 21, Simple Simon Simple 22.

CHARLESTON.—COYLE (Robert A. Coyle, mgr.): No Mother to Guide Her Oct. 20; pleased good house. East Room 31; very good co.; poor business; deserved better. Davis' moving pictures 2 to almost empty house, owing to a big competition and character of other houses between McCormick and Charlewood. Myers Stock co. 4-9 opened to full house, with Ruled Off the Turf, A Masked Marriage followed. The Old Clothes Man 11. For Mother's Sake 12.

MAHANAY CITY.—KAISER'S GRAND (G. J. Quirk, mgr.): When Knighthood Was in Flower 3 played his business. The County Sheriff 6; fair house and co. Welsh Singers 7. Neddy's Claim 13. Reflections from the Harem 15. Monte Cristo 23. ITEM: Notwithstanding refusal of Borough Council to reduce \$2 per day theatrical or show license, outside capital is preparing to open nickel picture show in White Building, opposite Family Theatre.

TARENTUM.—NIXON (Joseph S. Skirball, mgr.): No Mother to Guide Her Oct. 20; small audience; fair performance. Buster Brown 31 delighted big business. Thorns and Orange Blossoms 7. Mason and Mason in Randolph and Adolph 14. Sis in New York 15. The Arrival of Kitty 16. The Beauty Doctor 18. For Mother's Sake 19. Conrad Stock co. 21-22. The Gingerbread Man 26. The Lily and the Prince 28. The Minister's Son 30.

SHARON.—GRAND (M. Reis, lessee; G. B. Swartz, res. mgr.): Montana Oct. 31; small house, owing to late arrival; the audience was very willing two hours. Kirk 4-9 opened in The Christian to fair business; this co. is the best ever seen here. Henry Crosby and Marguerite Fleiss deserve special mention. Other plays: The Eternal City, Rafters, The Sign of the Cross, Camille, Othello, and By Right of Sword. Murray-Mackey co. 13-16.

NEW CASTLE.—OPERA HOUSE (Jacob F. Goldstein, mgr.): Kirk Brown co. Oct. 28-32 closed good business; excellent co. Moving pictures 4; very good; good house. Sweet Kitty Bellairs 5; excellent performance; good business. Moving pictures 6; good pictures; fair business. Stetson's U. T. C. 7. The Virginian 8. The Shadows of the Earth 9. Chicago Stock co. 11-16.

WASHINGTON.—NIXON (G. D. Miller, mgr.): Chancery-Kellogg co. Oct. 28-29. Plays: An Old Man's Darling, His Worst Enemy, and Sweetest Sin; good co. and business. The Maxxons 20 pleased well filled house. Buster Brown 4. The Old Clothes Man 8. Sis in New York 6. The Union Depot (local) 7. Thorns and Orange Blossoms 8. No Mother to Guide Her 9. Himmelstein Stock co. 11-16.

MEADVILLE.—ACADEMY (R. H. Norris, mgr.): Montana 1; good co.; pleased fair business. The Master Workman 2 failed to appear. Sweet Kitty Bellairs 4; very good co.; delighted good business. Leah Kleescha 6. Mary Emerson 13. Chicago Stock co. week 18. Buster Brown 28. The Girl from the Golden West 28.

POTTSVILLE.—ACADEMY (M. Reis, prop.; Charles Haussman, mgr.): Helen Grayce closed very successful week 2. Aubrey Stock co. 4-9; medium business. Plays: Driven from Home, A Great Temptation, The Toy Doctor, Who Girls Love, The World Sleeps, A Man's Broken Promise, and When the World Sleeps. Al. Wilson 12. The Gingerbread Man 14. Country Kids 15. County Sheriff 16.

VANDERGRIFT.—CASINO (C. F. Fox, mgr.): Howe's moving pictures Oct. 26; fine, to good business. Broken Hearts 29; poor co. and business. Sweet Kitty Bellairs 30; fine, to good business. Thorns and Orange Blossoms 6; good; deserved better patronage. Hearts Astray 8. The Beauty Doctor 11. Done Brown 14 canceled. The Girl of the Golden West 22. Price and Butler Stock co. 25-30.

CLEARFIELD.—OPERA HOUSE (T. E. Clark, mgr.): Ole Olson Oct. 31; light business co. fair. Little Conway the Bridge, O'Flaherty in the features of the week 1. Oliver Clegg 1. Oliver Clegg 2. ITEM: Since the S. C. M. orchestra, under the direction of Professor H. C. Thayer, became a permanent fixture of the theatre much comment in praise of this splendid organization is heard.

BUTLER.—MAJESTIC (George N. Burckhalter, mgr.): The Walls of Jericho 1; good attendance and business. Simple Simon Simple 2; pleased large house. The Chicago Stock 4-9; opened to capacity. Thoms and Orange Blossoms 12. The Beauty Doctor 14. The Lily and the Prince 15. The College Widow 16.

OIL CITY.—VERBECK (G. H. Verbeck, mgr.): Sweet Kitty Bellairs 1; fine, to fair house. Earl Burgess Stock co. 4-6; good co.; nice business. Earl Burgess Stock 7-9. Buster Brown 12. Thoms and Orange Blossoms 13. Stetson's U. T. C. 15. Leah Kleescha 16.

FREELAND.—GRAND (John J. McMenamin, mgr.): Graham Stock co. in The Convict and the Lady Oct. 31; co. good to good house. The Poisoner to S. R. O. 1. Treasure Island 2 to large and pleased audience. Jessie James co. 6; fair; poor business. Grahame Stock 7; Her First False Step.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Frank Shinnbrook, mgr.): Sheldon's Comedians 2. Plays: Jessie James, Woman's Sin, Hearts and Flowers, The Old Kentucky Home, and The Girl from the Golden West; fair co. and business. Buster Brown 4; S. R. O.; good performance and co. When Knighthood Was in Flower 14.

UNIONTOWN.—WEST END (Harry Beeson, sole owner and mgr.): Creston Clarke in The Power That Governs 1 to fair business; co. excellent. Stetson's U. T. C. 2 to good house; average co. business. County 5; co. and business fair. —GRAND (Fred Robison, mgr.): The Brockway Entertainment 3. The Old Clothes Man 5.

WEST CHESTER.—GRAND (Nixon and Zimmerman, mgrs.; J. F. Small, res. mgr.): Morrison's Comedy co. Oct. 28-2. fair business and co. William's Mein 20; fair co. and house. Saved from the Slums 6. Monte Cristo 7. Katherine Roger 8. Pooy from Pauperville 9. Garban Stock co. 11-16. The Hood to Yesterday 14.

SUNSBURY.—CHESTNUT STREET OPERA HOUSE (Fred J. Rynd, lessee and mgr.): The Girl from the Golden West Oct. 31 pleased a large audience; received numerous curtain calls; deserved a still better audience. Creston Clarke in The Power That Governs 1. Jessie James, or. The Missouri Outlaw, 11. May 15, and Mackay 20.

ROYERSFORD.—SPRING CITY OPERA HOUSE (Edgar C. Manger, mgr.): Al. W. Martin's U. T. C. Oct. 12. Edgar C. Manger's high-class moving pictures and illustrated songs, with Vanderville, 14. Pamphilie's pets and Vanderville, matinee and night, 16. A Pair of Country Kids 18.

MT. CARMEL.—G. A. R. OPERA HOUSE (Joe Gould, mgr.): Still Stock co. week 4-9; good business; pleased. Colonial Stock co. 12, 13. Simple Simon Simple 14. Gingerbread Man 18. V. M. C. A. Lecture 20. Monte Cristo 22. My Wife's Family 27. Shackles of Fate 28.

PLYMOUTH.—MAJESTIC (Walton and McAllister, mgrs.): The County Sheriff Oct. 26 to small business. The James Boys 26 to fair house. Buster Brown 26 filled the house; everybody pleased. The La Dell-Harvey Stock co. opened their season here 26 in A Cavalier of France to the house. Jessie James 1.

PITTSFORD.—BROAD STREET (M. F. Conne, mgr.): Jessie James & Lyman Hall's moving pictures 8. His Honor the Mayor 7. The Gingerbread Man 8. Uncle John Puckin 9. Custer's Last Fight 11. Shadowed by Three 14. Morrison Comedy co. 15-22. Walter H. Stull 25-30.

POTTSVILLE.—GRAND (C. M. Vanderville, mgr.): The Girl in the Barracks Oct. 31; fair house; good co. Neddy's Claim 2; big business. Miller's moving pictures 9. Martin's U. T. C. 11. Jessie James 12. Pair of Country Kids 16.

FRANKLIN.—OPERA HOUSE (M. Reis, lessee; John Mills, mgr.): Montana 2; matinee and night, pleased two good houses. The Arrival of Kitty 4; good co.; delighted fair business. The College Widow 5. On Parade 12. Stetson's U. T. C. 14.

RIDGEWAY.—OPERA HOUSE (Lyde and Powell, mgrs.): Leah Kleescha Oct. 28 delighted fair house. The Toy Makers 21; good business. Murphy and Gilpin's Australia 22. Mildred Holland 22. The Lily and the Prince 12. The Collier Widow 21.

WHEELING.—LIBRARY THEATRE (F. R. Scott, mgr.): Leah Kleescha 5; large audience; very well pleased. The Girl from the Golden West 11. Grace Chapman Opera on 12. Buster Brown 15.

INDIANA.—LIBRARY HALL (B. H. Litchfield, mgr.): Leah Kleescha Oct. 30; highly pleased; fair house. Hearts Astray 7; cancelled on account of strike among members of the company. Beauty Doctor 15.

MILTON.—OPERA HOUSE (A. J. Blair, mgr.): Jessie James 4; good house; pleased. Simple Simon Simple 12. Tom Watson in The Mayor of Laughland 22. Saved from the Slums 22.

GREENVILLE.—LAUD OPERA HOUSE (G. H. Brodin, mgr.): The Arrival of Kitty 1; satisfactory business and co. The King Bee 6; good business and co. Shadows on the Hearth 6.

WAYNESBURG.—OPERA HOUSE (G. W. Mull, mgr.): The Darling of the Gap Oct. 20 delighted audience. Jessie Mae Hall 3 pleased good audience.

KITTANNING.—LYCEUM (G. H. Allen, mgr.): Sweet Kitty Bellairs Oct. 21; very good to large house. Moving pictures and songs 24; good business.

WILLIAMSPORT.—RAUCH AUDITORIUM (George H. Rauch, mgr.): The Girl from the Golden West 2; good audience.

CHESTER.—GRAND (Thomas Harrington, mgr.): Myrtle-Harder co. in repertoire 4-9 to large house. The Little Queen Grinder 11-12.

RHODE ISLAND.

WOONSOCKET.—OPERA HOUSE (G. R. Brant, res. mgr.): Miss Petticoats Oct. 28. Prides and Silents 20. Mrs. Temple's Telegram 1; all fair business. Honeybees 4; good house. Around the Clock 7; small house; pleasing performance. Happy Holligan 9. Elmer direct co. week 11.

NORTHPORT.—OPERA HOUSE (Cahn and Cross, mgrs.): Happy Holligan's Trip Around the World 4; pleased good house. Mrs. Temple's Telegram 7. Dorothy Vernon of Hadleigh Hall 5. Around the Clock 9. Fenner Stock 11-18.

WESTERLY.—BLIVEN OPERA HOUSE (C. B. Bliven, mgr.): Happy Holligan 6; fair house; good performance. Cradled in the Deep 2; canceled. Coming Thru' the Rye 16.

SOUTH CAROLINA.

COLUMBIA.—THEATRE (F. L. Brown, mgr.): The Lighting Conductor (matinee) I pleased capacity. At Atlantic City 2 (matinee); indifferent, to fair houses. George Washington, Jr. 4; good, to large business. Clara Bloodgood in The Truth 5; fair, to fair house. Peaceful Valley 6; fair, to good business. Florence Davis 7. The Bowler Girl 8. Brown of Harvard 10. Harry Breckinridge 10. Uncle Southern Skies 20. The Virginian 21. Lena Rivers 21. The Squat Man 20. The Shepherd King 20.

CHARLESTON.—ACADEMY (Charles R. Mattox, mgr.): The Man of the Hour Oct. 21 pleased full house. Fred and Adams in Playing the Possum 1; entertained good house. Oscar Flanagan in The Lighting Conductor 2 and matinee; good, to fair business. Human Hearts 5; poor business. George Washington, Jr. 6. Peaceful Valley 7. Florence Davis 8. She in New York 9. Brown of Harvard 14. ITEM: Hagenbeck's Circus 21 drew two big houses.

NEWBERRY.—CITY OPERA HOUSE (Harvard and Wells, mgrs.): The Girl of the Sunny South Oct. 22; co. and business fair. The Sweetest Girl in Dixie 22. co. and business poor. Florence Davis and Elliott Dennis 1 in A Question of Husband; excellent co. and fair business; deserved a much larger house. Donnelly and Hatfield's Minstrels 11. Hatton and Bailey Stock co. 4-9.

SHARON.—ACADEMY (G. D. Smithhead, mgr.): The Shaking Rink Girl Oct. 31; poor performance and business. Florence Davis in A Question of Husband 2; fine, to good business. Peaceful Valley 5. John Willis co. in A Trip to Atlantic City 6. T. Dennelly and Hatfield's Minstrels 9.

SPARTANBURG.—HARRIS (L. H. Greenwald, mgr.): She Stoops to Conquer Oct. 20 at local talent, to large, well pleased crowd. Florence Davis 30 to small but highly pleased audience; excellent co. Donnelly and Hatfield's Minstrels 31. Hatton and Bailey Stock co. 4-9.

CHESTER.—OPERA HOUSE (Hamilton and Heyman, mgrs.): Donnelly and Hatfield 2; good business; fine scenery, costumes and co.

GAPNEY.—STAR (Ed. De Camp, mgr.): Donnelly and Hatfield's Minstrels Oct. 20 to capacity.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (H. M. Bear, mgr.): The Land of Ned Oct. 21 packed house. My Dixie Girl 1, 2; poor, to light business. Clara Bloodgood in The Truth 2. The Sweetest Girl in Dixie 22. co. and business poor. Florence Davis and Elliott Dennis 1 in A Question of Husband; excellent co. and fair business; deserved a much larger house. Donnelly and Hatfield's Minstrels 11. Harry Breckinridge 10.

YANKTON.—NEW THEATRE (M. W. Jenkins, mgr.): My Dixie Girl Oct. 30 pleased poor business. Under Southern Skies 15.

WATERDOWN.—GRAND (Cuver and Engleberg, mgrs.): Toyland 4; poor company; business good. —GOSS OPERA HOUSE: Under Southern Skies 6.

TENNESSEE.

CHATTANOOGA.—OPERA HOUSE (Paul R. Albert, mgr.): Button-Bailey Stock co. Oct. 20-23; fair, to average business. Plays: A Russian Ballad, Why She Was Married 26; Queen of the White Slave, Down the Trail, The Little Princess, Lost to the World, Three of a Kind, The Man of the Hour 5, 6; excellent; packed house. Harry Beers 11. Grace George 12.—BIJOU (O. A. Neal, mgr.): The Four Morts in The Big Stick 28-2; good business; average performance. Hanlon's Superior opened for week 4 to packed house. Under Southern Skies 15.

YANKEE.—NEW THEATRE (M. W. Jenkins, mgr.): My Dixie Girl Oct. 30 pleased poor business. Under Southern Skies 15.

LYNNWOOD FALLS.—OPERA HOUSE (F. E. Grossman, mgr.): The Lion and the Mouse 2; The Hottest Coon in Dixie 2; fair, to good house. De Buze Brothers' Minstrels 9.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, mgr.): Dutchman's Honeymoon 9. Le Bone Bros.' Minstrels 14. Fabio Romani 19. Mrs. Temple's Telegram 21. Vogel's Minstrels Dec. 9.

RUTLAND.—OPERA HOUSE (Boyle and Bremer, lessees): The Dutchman's Honeymoon 11. Gay Broadway 14.

Honor of His Family Oct. 22; fair house; excellent performance. Sullivan and Kilrain, with wonderful accompaniment, 23. Al. G. Field 26, crowded the house as usual and furnished one of the best musical entertainments ever given. St. Hollow 2; ordinary. The Seagull Girl 3; ordinary. A Woman in the Glass (Selina Gossell) 4; ordinary. Jane Corcoran 6. Devil's Auction 10. 11.

HOUSTON.—THEATRE (G. C. Nickels, mgr.): John L. Sullivan and John Kilrain Oct. 22 pleased good house. Otto Skinner in The Heart of the Family 23 drew house and entertained house. Al. G. Field's Greater Minstrels 21, 2; excellent, to S. R. O. Helen Grant in The Woman in the Glass 1. A Texas Ranger 6. Jane Corcoran in A Devil's House 7.

ITEM: The No-mosah Carnival opened on 4, and ran to the 9.

AUSTIN.—HANCOCK OPERA HOUSE (Geo. H. Walker, mgr.): Mary Martin in Dream City Oct. 23; S. R. O.; excellent performance. Sullivan and Kilrain in The Heart of the Family 23 drew house and entertained house. Al. G. Field's Greater Minstrels 21, 2; excellent, to S. R. O. Helen Grant in The Woman in the Glass 1. A Texas Ranger 6. Jane Corcoran in A Devil's House 7.

TEXARKANA.—GRAND (Ethel Brothers and Colman, owners and mgrs.): The Classroom Oct. 20; excellent, to S. R. O.; light house. The Princess Oct. 21; good house. Ethel Brothers' Minstrels 22. The Snow Queen 23. Little Johnny Jones 7, 8. Arkansas 18, 19.

DALLAS.—OPERA HOUSE (George Aug., mgr.): Thomas Jefferson in Rio Rancho 23; fair to good business. Dream City 23, 24 to packed audience. Edward Selwyn in Strength 1, 2 to large audiences; pleased. Otto Skinner 3, 4. Cyril Scott in Prince Chap 1; splendid, to S. R. O. Helen Grant in The Woman in the Glass 1. A Texas Ranger 6. Jane Corcoran in A Devil's House 7.

MARSHALL.—EMPIRE (McAllister, Church and McAlister, mgrs.): Wilson Stock co. Oct. 23-24 in their third week's engagement to good business; co. closed a very satisfactory engagement.

EL PASO.—CRAWFORD (Crawford and Rich, mgrs.): Primrose Minstrels Oct. 27, 28 pleased good business. The Rolling Girl 29 to S. R. O.; delighted. Little Johnny Jones 7, 8. Arkansas 18, 19.

FORT WORTH.—GEORGE WENSWALL OPERA HOUSE (Phil W. Greenwall, mgr.): Strength 23; good house. Thomas Jefferson 23, 24; fair performance; business light.

SHERMAN.—OPERA HOUSE (A. B. Sand, acting mgr.): Strength 23; good business; first class. John L. Sullivan-Jake Kilrain co. 1; fair business.

VERMONT.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, mgr.): Hottest Coon in Dixie 11. The Heart of Maryland 14. Peter's Band 22.

BRATTLEBORO.—AUDITORIUM (George E. Fox, mgr.): Howe's moving pictures Oct. 31; better than ever. The Hottest Coon in Dixie 2; well received. The Lion and the Mouse 9.

HELLBOW FALLS.—OPERA HOUSE (F. E. Grossman, mgr.): The Lion and the Mouse 2. The Sweetest Girl in Dixie 4

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